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Studies in Panjab Sculpture

STUDIES IN PANJAB SCULPTURE

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SANJEEV P. SRIVASTAVA
R.P. SRIVASTAVA

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*Dedicated to Late Dr. B.N. Sharma of National
Museum, New Delhi, who inspired and taught us
great secrets of Indian Art*

Foreword

It is heartening to know that Dr. Srivastava and Dr. Sanjeev have written a classic book on the art of sculpture known as "*Studies in Panjab Sculpture*" for the first time in the annals of art history. Although much has been written and published on Panjab Painting, but nothing has been written on the art of sculpture which flourished in Medieval Panjab from fifth to twelfth century. It is also very interesting to know all the four religious dominations viz : Hinduism, Buddhism as well as Jainism flourished in the Panjab, which is also known as Land of Five Rivers. As a matter of fact, this land of Panjab is also famous for giving birth to great Gurus, Rishis and Saints whose teachings and philosophy of life moulded the very character and spirit of the people of Panjab.

Hence, this is a well-known fact that Guru Nanak Dev, the first Guru of the Sikhs was born in Panjab and then other Nine Gurus were born on this sacred land. It may also be recalled that the eminent author of Vedas Maharishi Vyas was born here and produced immortal Vedas according to which Vedic life and culture was established. Then the tenth Guru Gobind Singh who was born in Patna (Bihar) lived, worked and preached the religion of humanity, fight against injustice was preached in this land. It is also most significant to mention here that he sacrificed his four sons for the cause of humanity religion. They suffered because they refused to change their religion and sacrificed their life at the hands of cruel ruler of the time.

Hence, religious upsurge and tolerance, simultaneously existed here. But they fought against the invaders and rulers which was remain aim of the people of Panjab. But they did not surrendered to injustice and tyranny.

It is abundantly clear from the precise account of sculpture by the author that he has worked hard to unfold the realistic, historical and iconographic study of all the images representing to all the religious domination that flourished in various parts of Panjab.

Since these sculptures were either surface finds or excavated at the places mentioned in the text belong to specific style chiselled out of the stone available there, or imported from stone quarries. The author has given graphic account of the religious sculptures as found in Panjab. The most prominent place of Panjab which was excavated in 1984-85 known as Sanghol (Distt. Ludhiana) has yielded 164 sculptures resembling Kushan Mathura style of this region which possibly started about fifth century AD. It appears that creation of sculpture was a part of temple architecture. It was not an isolated sculpture as was the practice in Europe etc. It was an integrated part of temple where it was fixed up.

Evidently, these sculpture were made on the basis of principles as laid down in *Shilp-Shastras* as written in ancient period by the gifted craftsman. These have been practised all over India. To be sure these are traditional architects and sculptures even today who are following the family traditions right from the eight and tenth century in Gujarat, Karnataka and Orissa.

I feel that Dr. R.P. Srivastava's and Dr. Sanjiv's attempt shall pave the way for further research and exploration and appreciation of this art in India art as the world of Indian art has not cared so far to know and appreciate its aesthetic values of art of sculpture specially of Panjab, in proper perspective.

Hence, it is fervently hoped that the art lovers of India would look at it from unbiased angle. The best approach of author has been to examine and emphasise the artistic and iconographic importance of these art objects found in Panjab. All the religious deities have been examined and descriptive of each sculpture is praise-worthy.

Apart from the iconographic account they have dealt with stylistic and ornamental significance of the sculpture which must be given due recognition by the readers as well as the art lovers at large. This greatly enhances the aesthetic sense of creative genius of the sculptors. Secondly, this simultaneously proves the artistic genius of the people of Panjab. This also abundantly proves beyond doubt aesthetic taste of people of Panjab. Apart from being the defenders of Panjab, followers of great Gurus, Saints, Rishis right from ancient times until today. They are self respected people and dominate the Panorama in every field here and abroad.

It is, therefore, hoped that the scholarly community would like this outstanding publication brought out by the famous publisher of Delhi.

I wish many more books from this author in future as well and wish all success.

Central Hindi Directorate
R.K. Puram, New Delhi

Dr. M.P. SRIVASTAVA
Dy. Director

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The author expresses his heart-felt gratitude to all the Museums and Art Galleries in Punjab and Delhi, which have provided all assistance in making this publication a landmark in the field of art history.

Also thanks are due to all the known and unknown persons and friends who have made even the slightest contribution in this venture.

S.P. Srivastava

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Introduction

The present work : "Studies in Punjab Sculpture" highlights the development of art of sculpture as a plastic art in the land of five rivers which is known as Punjab from the times immemorial. Although volumes of historical as well as literary literature have been produced during the last two hundred years by the Indian as well as foreigners but this aspect of visual art has remained untouched by the pioneers of Indian history. It was only quite recently that stalwart of art history viz., A.K. Coomarswamy, J.C. French, J. Ph. Vogel, N.C. Mehta, Hira Nand Shastri, Dr. Mulk Raj Anand, Dr. B.N. Gowamy, Dr. (Mrs) Karuna Goswamy, Dr. M.S. Randhawa, took serious interest in tracing out the marvels of art history of Punjab right from the ancient past upto the present day systematically. As a matter of fact, art history in Punjab has taken root on the strong footing only due to pioneering work of these savants mentioned above.

Although some fragmentary articles and publications have been brought about by some distinguished scholars like Dr. D.C. Bhattacharya and Dr. U.V. Singh on the surface finds of sculptures of Punjab and Haryana. As a matter of fact, sculptures of different Hindu, Buddhist and Jain deities have been found in different part of erstwhile Punjab. It is only in 1967 that Haryana region was carved out of ancient Punjab. Hence, any reference to Haryana region is only superficial. It belongs to the ancient Punjab. Boundaries have more frequently been changing during the war and resultant conquests of local kings or by foreign invaders. Since, Punjab lay on the ancient and medieval trade routes where caravans of rulers,

missionaries and mercenaries, and traders passed. Therefore, the entire population before the advent of Islam professed Hindu religion. Obviously, Hindus being worshippers of idols of Brahma, Vishnu, and Shiva and Goddess Shakti, established temples of representing the particular faith in every locality, and region in which they lived. These temples had deities of either Gods which was worshipped and offering made by followers in gold, ornaments and other valuables. The news of offering spread far and wide. Hence, whenever, any foreign invader attacked India through Punjab, these temples were the first target of these invaders. Temples were raised to the ground and jewellery and wealth offered were looted. The concrete evidence of this historical account is available to us through Alberuni's India, i.e., *Kitab-ul-Hind*. Al Beruni (973-1084 AD) accompanied Sultan Mahmud of Ghazni when the latter attacked India. Alberuni lived in India, travelled almost all the north-east India. He produced a work on India which unfold the subject critically and scientific method stands unique in Arabic literature. In his account of the religious and social ideas of the Indians and of their manners and customs, Alberuni is singularly free from religious and prejudices and holds an even balance between uncritical admiration and unthoughtful aversion. His *Kitab-ul-Hind* was edited by German Orientalist Dr. E. Sachau in 1887 A.D. Being a critical historian, he referred to several places and temples which he visited in travelling India. Several other authorities have done great service in this regard. Late Ph. Vogel and his student Dr. Charles Fabri worked in Archaeological Survey of India in North-West Circle at Lahore, where he used to survey ancient maunds and archeological sites every morning in the outskirts of Lahore. Result was vast discovery of temple and way-laid sculpture scattered in far off places of Punjab.

Secondly, a place known as Sanghol situated on Chandigarh-Ludhiana highway was discovered in 1984. This site has yielded 117 ancient sculptures belonging and resembling to Kushan sculpture of Mathura fame. Detailed and comprehensive excavation of the site has confirmed it a Buddhist monastery dating back to the period between third and fifth century A.D. The sculptures found have been cleaned and preserved in the site museum built by Archaeology and Museum Department of government of Punjab. The sculpture of this site Sanghol shall also find prestigious place in the present book.

Incidentally, this is an age of exploration and manifestation of visual arts. Art of sculpture is an ancient art of India even before the painting appeared on the scene in Ajanta only. Sculpture appeared in North India.

Gandhara, Taxila, Bamiyan, Amravati, Hampi, etc. even long before that. French, German, Russian art historians have discovered marvellous sculptures in Central Asia bearing the subject and philosophy of Hinduism as well as Buddhism. Much coveted work has been done in Pakistan also, for example, Dr. Saifur Rahman Dar, former Director-General of Archaeology of Pakistan, and eminent archaeologist and art historian Dr. Ahmad Hassan Dani (now in Islamabad) has done an excellent work on history and culture of Central Asian civilization.

It goes without saying that worshipping a God Almighty presupposes preparation of sculpture i.e. a deity which is survivor, gives blessing to all the seekers of wealth and health and peace as also offering. Should the sculpture in this sense be not designated social welfare authority apart from being as—creative and sensuous image of art—whether in stone or wood. These days steel sculpture is also displayed in the campus environment and courtyards of posh colonies.

This study, shall then cover the vast canvas of Punjab sculpture from hoary past upto the present day. Every effort shall be made to rejuvenate the aesthetic essence of Indian art evolved in the *śilpa-sastras* and propounded by the leaders of Indian art in the past. Hence, the studies in Punjab sculpture shall go a long way in proving the creative genius of the people of Punjab whether it was in the past, or in medieval period in the present. It established a tradition in the land which radiated its light and influence in the regions and far off land transcending borders of the country. Herman Goetz (German) has beautifully described the fusion and transmigration of styles of plastic art in Indian temples and sculptures, whereas Joseph Strzygowsky of Vienna (Austria) has proved the vital links and roots of European art which lay in oriental art. Hence, mingling of aesthetic principles and practices has been going right from early days of history. Greek and Roman influences are clearly visible in Gandharan art.

Migration of Indian influences are far from any doubt in Central Asian wall paintings and sculptures. Prof. Boris J. Stavisky (Russian) and Prof. Galina A. Pugachenkova (Uzbekistan), through their tireless efforts, explorations and excavation have proved migration of Indian art in Central Asia. Likewise, there is strong impact of Islamic calligraphic designs of Central Asian Islamic monuments on Indian monuments Lahore, Delhi, Agra, Fatehpur Sikri. Visual manifestations of Central Asian domes, minarets, gates and landscaping are beyond description. Then we have miniature artists and calligraphists who painted and wrote sculptures, manuscripts of first at the Sultan Hussain Mirza Baigra, then, at the Mughal courts of Agra, Lahore, Delhi, and Golkunda (South India). Style in art are never stationary, they are migratory in nature, and, the creative artists who travel from one capital of the world to other in search of new patrons after the expiry of present assignment. It is always God Almighty's wish to make beautiful figures and sculpture to please the God and to get blessings in exchange for the welfare of family at large.

We worship they bless us. Here is the detailed analysis which went into their origin and development and extinction. Now we are at the doorstep of exploration and restoration of our ancient plastic art to its original glory.

This note shall not be complete without mentioning the unstined help rendered by Shri Rakesh Srivastava at all times in Delhi. Shri O.P.f Mathur also gave me such assistance while working at Delhi. Dr. M.P. Srivastava an eminent scholar of Indian art, who ungrudgingly wrote a foreword for this work, for which I express my profound regards. Thanks are also due to Sh. Raghbir Sayal for typing the manuscript efficiently. Lastly, Sh. S.B. Nangia, the publisher, who brought out this book in an excellent manner in record time deserves my highest praise. However, the entire responsibility was on the shoulders of Dr. Sanjeep P. Srivastava to see it through.

R.P. SRIVASTAVA



CHAPTER 1

Panjab Through the Ages— Historical Background

The name Punjab (correctly Punjab), meaning "The Five Rivers" is the Persian form of Indian Pancanada meaning the land of the five rivers the reference of which is found in various work including the epics and the puranas. These five rivers are the Sutlej (Satadru), the Beas (Vipasa), the Ravi (Airavati or Iravati), the Chenab (Candrabhaga) and the Jhelum (Vitasta).

Rig-Veda is the earliest literary evidence which provides information of ancient Punjab. Veda shows the land watered by the seven rivers was called 'Sapta Sindhus.' The western-most river, the Indus, whose path had been dug out by the good God Varuna, has been highly praised by the Vedic sage, Sindhu-ksit, who, in all likelihood, was a resident of the Indus region (R.V. 10.72.2). The hymn praises the other rivers of this region also such as Sarasvati, Sutlej, Beas, Ravi, Chenab and Jhelum.

The Greeks called it, "Ponta-potmia" and conquered the whole of North-western India from the Hindu-kush to the Ravi and established their rule. Broadly speaking the territory between the Indus and the Ravi came under the strong influence of Greek culture whose manners and customs made a deep dent on the social life of this region, a greater part of which was known as Madradesa in ancient times and was noted for its ideal men and women like Asvapati and his daughter Savitri, who were the paragons of Aryan Virtue. Later

for several centuries it was called *Tal* after the name of the tribe who ruled here.

In the late medieval period the Punjab was called "Lahore Province," the capital city. It was a province of the Punjab when India was ruled by the Britishers. During the partition of India in 1947, the Punjab was divided into two parts—"West Punjab" and "East Punjab." The former went to Pakistan and the latter came to India. In India it is named as the Punjab State.

The north Punjab runs the Himalayas which separate it from Kashmir. In the south it reaches upto the great plains of the Rajputana desert. The eastern boundary is upto Jamuna and in the West, the Sulemain range of the mountains separates it from Afghanistan. Due to its geographical developments which shaped the activity of art, culture and the language. It experienced invasion after invasion thus bringing in different ethnic groups who took local women in marriage and settled in Punjab thus leading to the mingling of the blood of many races.

The history of Punjab is either known to have begun with the Indus valley civilisation or is said to have started unfolding itself with the arrival of the Aryans. Here the holy sages composed their Vedic hymns. The Indus valley civilisation flourished down to Ropar and Chandigarh provides us the evidence of early civilisation. It excites our wonder and admiration by the grandeur of the religious, social and cultural maturity attained at a time when many civilisations of the world were in their infancy. It is in the Aryan culture which provided to the Indian civilisation, the magnitude and potentiality that sustained its glorious character through the centuries. The ancient Punjab history throws light on this glorious period, during which its natives were at the zenith in the fields of philosophy, culture and warfare. Historians endorse the floating traditions—Rama of the Ramayana was born at Ghuram (District Patiala).² Lord Krishna delivered the immortal message of the Gita at Kurukshetra where historic battle of Mahabharat was fought.

Punjab is situated by nature in such a way as to give it a crowning status serving as the gateway to India. It is through this route only

that invaders from the north as well as west always sought possession of India and road to fame. Likewise it became a light house of knowledge which imparted knowledge to various scholars who came from the various parts of the world at Takshashilla University, Taxila i.e. Peshawar, a great seat of learning in the past, situated to the east of the Indus in the modern district of Rawalpindi (Pakistan).

Punjab gave birth to the great personalities who earned name like Chandra Gupta Mauryan, Puru, Harsha Vardhana and others. Chandra Gupta Maurya successfully pushed the Greeks and carved out an empire extending beyond the north west frontier of India. Puru stood a glorious and effective resistance to the invading army of Alexander and Harash Vardhana established a strong empire in the East Punjab with Thanesar and later on, Kanauj as the capital.³ Many battles were fought on the land Punjab—the Mahabharata was fought at Kurukshetra now Haryana. Thus the blood shed often was for the survival of the fittest or domination of the various invading and indigenous cultures dictated by religious fanaticism. To get rid of this fanaticism, there was the need for the emergence of a religious leadership that would show the path of co-existence rather than of distrust and animosity. Under these circumstances nature came to the rescue of human beings in the form of Guru Nanak in the medieval period, who preached universal brotherhood. His appearance served like the first rays of the dawn through the continuous darkness. Guru Nanak, instead of detailing and subdividing divinity, loftily invoked the deity as the one and invisible God and appealed alike to the *Mullah* and the *Pandit*.

Here Guru Arjun met his famous martyrdom and here Guru Gobind Singh consummating the dispensation of Nanak, died declaring his priestly mission to be fulfilled, and the Guruship to rest in the general body of the Khalsa. Here did the Sikh confederacies rise under their respective warlike leaders resulting in the establishment of the doctrine that the army and state of the Khalsa were the substantive power of the Punjab. Maharaja Ranjit Singh of the *Sukerchakia Misl*, then appeared on scene and became the founder of the Sikh monarchy in the Punjab⁴ in early Nineteenth Century A.D.

In 1849 A.D. Ranjit Singh's kingdom was annexed into the British Empire which gave it a new shape through its policies. A new epoch began with the spate of religious reform movements. The foremost among them was the Arya Samaj and the Singh Sabha 1919 A.D. In the political sphere the western influence was responsible in creating, as in other parts of the country, a strong urge for representative and democratic institutions as also a desire for freedom from the foreign yoke. Here also the Punjab played a vital role. The dream of freedom was realised in 1947 for which the country had to pay a heavy price, in which the Punjab did not lag behind. Lakhs of Hindus and Sikhs were deprived of their property and were driven out of Western Punjab and thousands of them perished in the wake of partition of the country.

Dr Fauja Singh remarks as under:

The geographical location of the Punjab and political upheavals arising therefrom have lent to the Punjabis a distinctive character of their own, a character that looks on tempest and is never shaken, a compound of valour and industry, of courage and fortitude, of relentless perseverance against odds.⁵

The people of Punjab have learnt to live in all the stormy weathers and under the cross-currents of various civilisations. Foreign invasions did not cow the people of Punjab down, but urged them on to new levels of creative endeavour endangering the elements of unity and strength. The people of Punjab sustained the experience of many heterogeneous movements and religions such as Buddhism, Jainism, the Brahmo Samaj, the Arya Samaj and the Islam. These movements helped to foster a feeling of unity and integrity in the minds of the people. In this process the Punjabis were exposed to various points of view, and this exposure turned them into seasoned recipients of new things. This created an urge to co-exist, tolerate and this urge led to the quest for the basic unity underlying various religions and the philosophies preached by the renowned saints, poets and social reformers such as Guru Nanak, Rahim, Shah Hussain, Waris Shah, Buleh Shah and Qadiryar.⁶

Religious movements of Punjab preached the philosophy of universal brotherhood and left an indelible mark on the mind of the

people. The Punjabi Siddhas of Nath Jogis like Guru Gorakh Nath, Guru Jullundur Nath and Guru Charpet Nath considerably influenced the mind and thought of many Punjabis. A number of temples, Mathas and Viharas were constructed under their supervision. The monastic establishment which drew a large number of devotees from outside the Punjab were responsible in bringing together the cultural currents from everywhere in India. In this way, the cultural movements did not have the immediate confrontation but slowly and steadily it percolated into the very being of the people of the Punjab, irrespective of their declared religious affiliations. These currents and cross-currents led the people of Punjab to believe in the oneness of God.

The turbulent hurricanes that swept over India, shattered in to pieces its sacred temples and stately palaces, destroying its hopes and spreading misery and desolation around, have happily all passed away and a cheering breeze, accompanied by refreshing showers from the west, has brought on its wings, for the parched land of Punjab, its fertilizing influence and the sweet fragrance of blossom and flowers. Once more has the withered tree of hope gathered new life and became laden with sweet fruit. The people of all faiths began to rescind their religious rites and offer prayers in temples, mosques and Gurudwaras respectively. Religion is the binding force for expression of creative genius of people through the medium of artifacts of different kinds.

In 1966, the Punjab State was further divided into three segments, forming different provinces. Two parts formed the States of Haryana and Himachal Pradesh and the major segment retained the name of Punjab.

The salient features of the sculptures of the various temples of the medieval period ranging from eight century to thirteenth century can now be studied in a better perspective. The temples of this period, having sculptures as a part and parcel of their architecture, were razed to the ground from time to time by the invaders from the West. The relics in the form of sculptures are also chopped off upto some extent. The sculptural expressions epitomise the aspirations and resourcefulness of the people of the early medieval period. The basic principles underlying the execution of sculptures may be taken into account for going into the detailed description of the same.

ANCIENT PERIOD

The flowering existence of temples and monasteries bearing panel of sculpture dates back to approximately first century A.D. to the end of fifth century A.D. It has been attested by the Chinese travellers' account who visited India in the fifth, sixth and seventh centuries. It can safely be assumed that carving of sculpture started in the first century B.C. and continued upto the advent of sixth century A.D. when invaders attacked these one by one.

Discovery of the Indus civilisation has carried us back to 3000 B.C. and Punjab can boast of being honoured as a pioneer of civilisation along with Sumer, Babylon, Assyria, Egypt and Akkad. Archaeological explorations and excavations in the present Punjab have yielded many sites of the Indus civilisation. The Ropar and its periphery towns of Arnauli, Bara-Samana, Bikkun, Dhamomajra, Chamkaur, Ghanauli, Hawara, Khanpur and Salaura have yielded good specimens of Harappan culture i.e. the forms of pottery and other remains.

MAURYAN AGE

Our earliest sculptural evidence comes from the Mauryan period at Ropar which yielded a fragmentary stone disc having typical Mauryan polish minutely carved with figures and motifs associated with the cult of the Goddess of fertility. It is reminiscent of the fine workmanship in the art tradition of Ropar.

POST-MAURYAN (SUNGA)

Sunga terra-cotta figurines with very elaborate coiffure, dressed in a tunic or nude to the waist and with dhoti or shirt of draphanous muslin have been recovered from Ropar and Sanghol etc. The small but stoutly made Yaksha figurine with elaborate head dress and a mithuna figure with elaborate jewellery coiffuree and a prominent mount of venus in apparent nudity are typical sunga figures from Ropar. Slightly later is the terra-cotta seated figures of a lady playing on lyre, remniscent of Samudra Gupta's figure in a similar position on his coins. Noteworthy amongst the Terra-cottas recovered from Sanghol are the figurines of Ganesh, male and female heads, a dancing female, a male on a lion and a romantic couple.

The image worship created the cult images. It is clear that while the practice of image worship was imported by foreigners like the

Greeks and the Central Asian tribes, it was prevalent among a large section of the people who inherited it from earlier times. A study of the images shows that the imported anthropomorphism made its influence felt in the Punjab⁷ and north-west in the Sunga period.

KUSHANA AGE

Interesting, however, is a small Kushana terra-cotta figurine obtained from Sunet near Ludhiana. It is a head of a warrior having a conical hat, typical of warriors during the Kushana period. Its ethnic features are foreign, long contemplating eyes, pointed nose, protruding upper lip, long drawn up muscles of the cheeks, long drawn mouth, receding chin etc. The Kushana had probably stationed their garrison at Sunet to fight the Yadheyas, Malvas, Nagas etc., and it was amongst the Kushana forces that similar faces could be noticed commonly. Kramrisch significantly observes, "there is no such thing so far as terra-cotta are concerned as a Mauryan level etc."⁸

During the recent excavations of Sanghol 40 km from Chandigarh on Chandigarh-Ludhiana road, on February 2, 1985, the pillars with beautiful carvings of "Yakshas" and "Yakshis," were found. They are of second century B.C. As many as 65 carved pillars, 35 cross bars and 14 copings of Kushan were found in the pit. These are carved out of red Mathura stone, the pillars represent beautiful damsels in various poses and moods. One of the pillars shows a swan drinking the water squeezed out of the hair of a woman. Another depicts a lady playing with a child clasping the branch of a "Sala" tree. Yet another woman is applying "Kumkum" on her forehead and holding mirror in one of her hands. Every pillar is a masterpiece of art.

The excavations also yielded a portion of archivate depicting of Jataka story, and the lid of a casket containing holy ashes with a legend in the *Kharosthi* script meaning worshipper *aryabhadra*. There is another inscription meaning that some Greek and Indians had jointly erected the monument and that the benefit of this good deed should go to them.⁹

A Buddha head, a beautiful piece of Gandhara art and one of the largest stucco pieces have also been found which indicates the importance of Sanghol in the various periods of history of sculpture.

GUPTA

The discovery of a small broken female head from Zahura near Tanda Umar (District Hoshiarpur) indicates the prevalence of Gupta art tradition. The seated figure of Buddha in "abhaya" posture in spotted red sand stone belonging to the Mathura school of early Gupta period acquaints us with popularity of Buddhism at Sanghol. A late Gupta sand stone sculpture of Buddha in "Dharama Chakraprevartans mudra" noticed at Zahura (near Tanda Umar) indicates the prevalence of Buddhist cult in the region in late Gupta period.¹⁰

MEDIEVAL PERIOD

"Medieval" factor was accepted and interpreted in different ways according to the degree of consciousness of mental and emotional responses or in accordance with the depth of impact felt and understood in the various regions of Punjab. Indeed, the creativity in the rich and complex structure of early medieval sculpture (till the thirteenth century), lies in the balance it is able to maintain between the flowing plastic aspect of the "classical" tradition and the linear and angular aspect of the "medieval." The degree of success or failure in this task is a sure measurement of the artistic merit of the sculpture.

The most brilliant plastic art of this period is seen at Dholbaha about 30 km to the north-west of Hoshiarpur, where the idyllic setting of the valley caught the imagination of the different rulers. The plinths, sculptures friezes architectural pieces, amalakas etc., have been found. These sculptures belong to various Brahmanical sects—Shaivite, Vaishnavite, Shakta images and other divinities. The sculptures related with common life of the society are very few but the decorative relief sculptures are available. Jain images have also been found from Dholbaha. The other important centre is Majhaur in Jalandhar which throws light on the various religious aspects that flourished side by side. Vaishnavite, Saivite, Shakta images and the Jaina images are found. An image from Mandian (Kapurthala) indicates the importance of Vishnu worship in the region. Janer near Moga has shown the affinity with Vaishnavite cult where the image of Vishnu is under worship at a local place and another is in the possession of local person. Kharar (Ropar) shows inclination towards Jainism but the image of Vishnu is praiseworthy. Some Pratihara sculptures

including a Mahishasuramardini image have been recovered from Velore near Ferozepur confirms the development of regional school. The Ghanauli near Ropar indicates the Shaivite worship in the area whereas the Sunam in District Sangrur relates with the worship of Sun god. A beautiful image of the sun god has been found from the village of Murd Khara which shows foreign influence upon it. Two images of Jain Tirthankara dugged out from Bhatinda which according to the early reference was a great centre of Vaishnavite religion (map-3).

Sir Alexander Cunningham had referred to a Vishnu image at China near Amritsar about a century ago but nothing more is known about that.¹¹ There are other sites from where Cunningham has referred to the images from Sunet, Jullundur, Rajnivevi near Hoshiarpur but nothing is traceable about these references.

The tradition of sculpture have been rich in Punjab from the very ancient period. Chinese sources Hou-Han-Shu, Tien-Chu, Yuwan Chawang's referred to Sanghol monastic establishment as having been destroyed by Hunas like monastries at Taxila. He found the monastries were desolate and there were only a few monks when he visited the place. This was in the time of Skand Gupta (455-457 AD). A.K. Narain, "Coins of Toramana and Mihirkula" (Journal of N.S. of India, Vol. XXIV (1962, 41-44).

The artists of this art catered to the requirement of all regions. They carved out beautiful figures of Buddha, Bodhisttavas, Brahmanical divinities, like Vishnu, Surya, Siva, Jain Tirthankaras, Kuharas and Yaksas.

MAJOR PLACES OF SCULPTURE

The spirit of competition contributed to the growth of a feeling of regional isolation and parochial attitude. The short-sightedness of regionalism being the guided, the emergence of styles of the period. Prevalence of dynastic patronage is always there in all temples and monastries in this period.

A comprehensive study in the period of medieval sculpture, finds of present Punjab have been divided in three regions, i.e., the Malwa, the Doaba and the Majha. There has always been frequent changes

of rulers in Punjab. Sometime it was governed by Shahis of Kabul, sometimes it was ruled by Kashmiris, and then it was controlled by rulers of Kanauj. Hence, there always existed change of geographical boundaries, transition in economic patrons of social life and commercial arrangement in Punjab. This resulted in chaotic order and stiff competition among the ruling class of the Punjab as also in eves of neighbouring princes to capture mainland which was potential, creative and rich from all angles. This is evident from the study of the centres in the different regions.

Almost all the regions of Punjab, for example, Malwa, Majha and Doaba, carry some specimens of sculptures of temples. This reveals the flourishing of plastic art in the culturally rich land. The detail shall be discussed somewhere later. Some important town need mention here, e.g., Ferozepur, Faridkot, Ludhiana, Sanghol which stands apart from all the archaeological centre of fifth century Punjab. It has yielded large number of Kushan style sculpture resembling the Mathura, idiom and style. Sanghol was discovered in 1985.

SANGHOL

It is situated at 40 km from Chandigarh on the Chandigarh-Ludhiana road. The recent excavations here have provided evidence of continuous habitation at the site from 200 B.C. to the modern times.

Sunga Terra-cotta diffuges with elaborate head-gear, dressed in a tunic or nude to the waist, and with a dhoti or skirt have been recovered from the site. The priceless finds of ancient pillars belonging to a Buddhist monastery at the Harappan site were recently excavated in February 1985. They belong to Second Century to fifth century A.D. As many as 65 carved pillars, 35 cross bars and 14 copings of the Kushan age have been found. Each pillar speaks volumes of the value attached to, art and culture at that time. "For the student of Kushan art, the celestial females of Sanghol modelled after the concept of female beauty of referred to in our ancient texts"¹² are a great attraction. These divine forms reveal the technical perfection and evoke sensual feelings and charm without being vulgar. They denote the importance of 'tribhanga' pose repeatedly found in Indian sculpture and paintings of the subsequent period. They also establish that when required, ancient Indian sculptors, demonstrating their great versatility, could suggest form through effective moving contours and execution of relief almost entirely in terms of line drawing.

During the Gupta period, Sanghol was the headquarters of their governor. A large number of seals with the legend "Sri Maharaja *Kapila Nihuktasyadhikarnasya*"¹³ were discovered. A large number of seals and sealings with regions motifs of Vishnu, Shiva and some terra-cotta figurines of *Mahishasuramardini* were also discovered. During surface exploration a "standard" type gold coin of Samunderagupta was found at the site. This city was destroyed by the Huns. A large number of coins of Torman, Miharkula, Bhimsena, Sribala and one copper seal of Miharkula have been found. The coins of later Kushan rulers have also been unearthed.

Sanghol was an important centre of religion and trade. It was situated on the two main trade routes and was linked with Magarkot (Himachal) and with Mathura (see Map 2 of the trade and travel routes which have their origins in the ancient texts and atlases).

SUNET

Sunet, Ropar, Ghanauli, Kharar, Sunam, Sangrur, Bhatinda, Mandian, Zahura, and Dholbaha. The last being the second most prominent place of development of sculpture and temple after Sanghol. It approximately belong to seventh century AD exclusively devoted Jain religion as also to Vaisnavism also. Such cases abound in Mathura also where Vaishnavism, Jainism, flourished one after the other. But sculptors were at the disposal of both the patrons. Hence, the result being the same as here.

NOTES AND REFERENCES

1. By Punjab, the entire region from the river Indus to the Yamuna.
2. Punjab Government, *Phulkian States Gazetteer* (Vo. XVII), Lahore, 1909, p. 194.
3. Fauja Singh, *Patiala and Its Historical Surroundings*, Patiala, 1969, p. 5.
4. Latif, S.M., *History of the Punjab*, New Delhi, 1964, Preface, p. iv.
5. Fauja Singh, op. cit., p. 7.
6. Ibid.
7. *The Age of Imperial Unity*, History and Culture of the Indian People, Vol. III, Bombay, 1957, p. 518.
8. Stella Kramrisch, *Indian Terracottas (Journal) of Indian Society of Oriental Art*, Vol. VII, 1939, p. 105.

9. Punjab Newsletter, Vol. 4, No. 3, Chandigarh, March 1985.
10. Devendra Handa, *The Tribune*, Oct. 12, 1980.
11. Ibid.
12. Yoginder Bali, *Times of India*, May 10, 1985.
13. Punjab Newsletter, op.cit., March 1985.

CHAPTER 2

Subject Matter

Indian art has its own principles and practices of making images and sculpture. Hence, there exists large number of ancient texts which carry canons of India art as well as sculptures. And then sculptors followed these texts in order to achieve this aim. Temples, architecture and sculptures have distinct text on the art of building temples. These texts were known as shilpsastras belong to remote antiquity. These were written by writers of ancient art and shilpsastras.

Every detail of each religious deity was measured and then chiselled in the stone. Likewise, every minute detail of architecture was designed and then the construction was started. Another important stage in preparing a larger unit like a temple is a design prepared by the architecture presented in the form of a small model known as the Varnak. Varanaka is often referred to in literature as in the Naishadhi-Yacharita. Temple builders and sculptors were known as shilpis i.e., the craftsmen. These shilpis were patronised and engaged either by big landlords or Rajas and Maharajas. This fact has been well described by C. Sivarammurti in his monumental book "Indian Sculpture" (Allied, New Delhi, 1961, pp. 4, 6.).

Sculptors moved from place to place and recognised giants in the field who had an honoured place in a royal court were challenged by fresh-comers, proficient in their field, who put up a little banner to be pulled down by any who was bold enough to answer the challenge.

The sculptors themselves were duly honoured by the king, when they were given any commission. A graphic picture of such an honour shown to them occurs in *Harshacharita* where Prabhakarvardhan records the decorators on the eve of marriage of princess Rajyasri to Grahvarman.

Though their art was well recognised they were given a somewhat lesser status in society along with the actors, dancers and musicians, *natas*, *nartaks*, *gayakas* etc. Some of the craftsmen were notorious for their evasive methods and delay in the execution of their commissions, expanding advances received and often asking for more.

The Rathakars, Karmaras, Takshas, Rupakars and Chitrakaras were of co-related families, and later medieval inscriptions have described them at length with a special emphasis on their knowledge of design, and perfection in their art.

The sculptor in India had a vast knowledge of about his art and followed iconographic text assiduously. The *Vishnudharmattra* with its *Chitrasutra* is one of the important text that gives an idea of artistic criticism.

The Indian sculptor has had a glorious tradition, which he had continued through the centuries, evolving different schools with pleasing decorative details that distinguish them in different regions during the centuries, and in emulative spirit has tried to do so as best in the field as he could and kept on the torch till recent times.

Images are useful for helping in contemplation of yoga. The human maker of images should, therefore, be meditative, besides meditation, there is no other way of knowing the character of an image. These may be painted on walls other surfaces, sands, ground, and stone. These can be made in metals also.

The image which are made according to the shastric rules are beautiful and are meaningful to worshippers. However, the images or murtis are to be seen and worshipped by the devotees irrespective of the external shapes. These are prepared with the principles as laid down in the *shilpsastra* meant for making body proportions, dresses, decorations, etc.

Essence of beauty differs man to man which creates variety of tastes of artistic creation. Sculptures of gods and goddesses are divided into three classes: (i) Sathvika, Rajasika, and Tarnasika. Then, they are further divided according to nine rasas of Indian art. Each sculpture represents certain specific mudra and any one rasas upon which entire Indian plastic is based and hence, formulated according to the requirement of the sponsor or the donor of the temple or religious establishment.

The following *shilpsastra* text may be cited here which describe detailed iconographic canons of temple architecture as also the principles of making sculpture depicting various deities of Hindu, Buddhist, Jain pantheons. These are : Vaikhan agam, Vastusas traupdesika, Sri Hayasirsa, Pancratram, Harivansa, Harshcharita, Vasantrilas Mahakaya, Kathasaritsagar, Vaishnudharmotra puran, Abhilasitarthcintamani, Agashya-silpa, Chitralakasna, Chitra-sastra, Devapratistha Tattava, Davta-Murti Prakarnam, Pratimalaksnam, Brihatsambhita, Mansara (Also known as Manavasdra), Manasollasa, Rup-Mandana, and Vastu-sastra etc.

Hence, the above mentioned texts were in some way or the other the basis of making sculptures as also building the temples all over India. As a matter of fact, temple building actively started flourishing all over India specially in region of Indo-Gangetic plains during Gupta period and followed in post-Gupta period which culminated in the rise of Gurjara-Patihara empire. The entire region right from Kanauij to Kurukshetra, from here upto Multan, and from Ben^oal to Malwa in deep south. Most important of all the manifestations of art and culture in this region is, which perhaps has not been taken into account by authority that sculpture is an inseparable part of temple architecture. Sculpture is not separate entity like European envisionment where sculpture in some cases remain separate entity. Second, very distinguishing feature between two religions (i.e. Buddhist and Hindu respectively) that Buddhist built up monastries and stupas whereas on the other hand, Hindus and Jains built up temples where the belivers gather to perform puja. It is this most important feature of both these systems which keep apart principles and canons pattern and traditions of making sculptures and the aesthetic values infused by the sculptures. The distinction of beauty

created by the artists of Buddha found in Gandhara, is quite different from the Buddha. Chiselled by Kushan Buddha of Mathura, Sanchi and Amravati Buddha and apart in their style, form and human figure and other features. Hence, these factors have to be kept in view while assessing these. These themes, in the beginning tried to harmonise the beauty with spirit but artisans were unable to handle the chisel for a longer period. The spiritual expression, slimness, suppleness, grace and elegance started vanishing gradually. The treatment is rather coarse and formal. Emphasis is laid on ornaments, high crown, multiplication of arms of the deity and increase in the number of attendant figures which symbolise prowess. The high stylisation is noticed by the curbed figures (Tribhanga-pose). Depiction of amorous and erotic scenes on the exterior penals of the temples and particularly on the doorjamb is a distinct feature of the age in representing various subjects.

SCULPTURE OF MEDIEVAL PUNJAB

For descriptive study of the sculptures are classified in terms of their religious affiliations. The sculptures have been classified in the following categories :

- (i) Vaishnavite images
- (ii) Shavite images
- (iii) Shakta images
- (iv) Images of other divinities
- (v) Miscellaneous images.
- (i) Vaishnavite Images

DESCRIPTIVE STUDY OF SCULPTURES

A broken piece of sculpture where the God Vishnu is standing on the double lotus seat known as *Pancharath*.

The God has four hands of which the principal right, principal left and other are broken. The remaining right is holding the *Gada*. There are six miniature figures, three on each side. The frontal figure on the right of the God is *Chakrapurasha*—personified form of Vishnu's weapon *Chakra*, Sri Devi and *Parivardevata*. The counterpart on the

left is *Sankhapursha*, personified form of Vishnu's weam *sankha* (conch) *Padamnari* and *Parivardevata*. On the upper section of the sculpture is *Brahma* with his consorts.

Vishnu has an imposing crown on his head and sports the long *Vanamala* and elaborate ornaments and jewellery. He has the *Shrivatsa* mark on the chest and the sacred thread is hanging down from the left shoulder.

It is a beautifully chiselled piece of sculpture which shows sensitivity of the plastic surface and roundity of the form. The contours are characterised by smoothly gliding lines. The faces of the figures are sensitively rounded and they show the liveliness of the flesh. The torso, particularly of the god is modelled with subtle grace. The composition, to lay emphasis on the main figure is very well adopted. In spite of all these points of excellence the sculpture seems to be away from classical India. The elaborate pedestal of the sculpture ornaments and jewellery and the look of the figure point to the medieval character of the sculpture. The *bhog sampadha* pose of the Vishnu, crown which seems to be composite version of the *Kiritamukuta* and the *Karandamukuta* of the God, has an air of medieval period. The raised lined eye brows triuli on the neck, clearly finished *gada* remind us of the central Indian sculpture of tenth century A.D.

The deity is standing on a pedestal *pancharatha* in the samapada posture borne by a sea *nymph*. The four handed god holds a mace in the right hand while the second right hand is broken. The corresponding two left hands hold a *discus* and a *conch*. He wears a high cylindrical crown, a long garland known as *Vaijyantimala*, a *shrivatsa* on his chest and other usual items of dress and jewellery. The beautiful eight petalled effulgent halo behind the head is cupped by a stele showing garland-bearing *vidyadharas* and a fish and a tortoise reminiscent of the *kurma* and the *Matsya* incarnation of Vishnu.

Besides the donor couple seated at his feet, the god is flanked on either side by three figures; *Padmapurusha*, *Sri-devi* and *Garuda* on the deity's right and *Shankha pursha*, *Chakra purusha* and *Balram* on his left. The presence of *Balrama* as an attendant is noteworthy.

The relief betrays the conventional stiffness, over elaboration and crowded composition, the elegance and mastery of the chisel work.

It is a beautiful sculpture showing the combination of naturalism with divine idealism. It shows sensitivity of the plastic surface and roundity of the form. The contours are characterised by smoothly gliding lines. The faces of the figures are sensitively rounded and they show liveliness of the flesh. The figure of Vishnu is modelled with subtle grace. These are the factors of classical Gupta period. The sculpture is quite distanced from the classical. Indian Depertoire, Vishnu's crown, which is a composite version of the *karitimukuta* and the *karandamukuta* of the god, the jewellery and ornaments and the stance of the figures point to the medieval flavour and so does the hairdo of the attendants. The raised double lines of the eye brows and also the type of the discus of Vishnu remind us of the medieval sculpture from central and western India. The most conspicuous is the type of the lotiform halo which consists of an eight petalled lotus with beaded order round the pericarp reminding us of the sculpture of Lakshmi Narayan from Agroha of the same period. The presence of Balarama as one of the attendants of Vishnu is specially noteworthy. This can be traced in the bronze sculptures of Eastern India⁷ of the medieval period.

It is a broken piece of sculpture in which head and the lower parts of the legs are not there. Vishnu is standing in *tribhanga* pose holding the conch in the left hand and the right hand is resting on the right thigh. He is wearing *Vanamala*. The necklace in the neck and some ornaments on the upper parts of the arms are there.

The feeling of flesh, soft contour delicate handling, transparency of the drapery with double lines to suggest the fold are the qualities of the Gupta art yet the God is standing in a pose which was not prevalent in the Gupta period. Such poses generally made in the medieval period of east India are attached images. This is a more humanistic approach than the one idealised in classical Gupta period.

It is a broken piece of pillar where the image of Vishnu has been carved out in *tribhanga* pose. The God is shown with four hands. Principal right and left hands are holding lotus and resting on the

left thigh respectively. Two other right and left hands are holding mace and *shankha* respectively. The God is wearing the jewellery, the necklace in the neck and anklets studded with bead like things. Vishnu is wearing conical *jatamukuta* studded with ornaments, the usual, Vanmala, and the sacred thread is passing on the left handside. Rhw pillar is decorated with foliage.

Although, the sculpture is found from Punjab, its western Indian bearing cannot escape notice. The sculpture can easily be compared with the composite form of Shiva from Uttar Pradesh. The conical headgear is disposed in the usual mode of matted hair with the imposing tiers showing the characteristics of the medieval idiom of plastic expression.

It is a broken piece of sculpture whose form is mutilated. All the four hands, the lower and upper parts are broken. The God is in the sampada pose as a *bogh sthanak* murti. Two figures are visible on his left and right. The left hand figure is standing in the *tribhanga* pose. The position of the hands is not clear due to mutilation of the sculpture. In the upper right side Brahma is seated.

The figure of the God is four-handed. The upper right hand appears to be holding *Gada* (mace) and the position of the other three hands is not known. From the analogy of the similar sculptures found from Mandian and Janer, the attributes in these hands seem to have been *chakra* (disc) in the upper left hand, and *padam* and *conch* (*sankha*) in the lower right and left hands. Vishnu has an elaborate *kiritimukuta* on the head and an imposing *Vanmala* down to the knees. The deity also has the sacred thread (*yajnopavita*) and other usual ornaments and jewellery.

Stylistically and also from the iconographic point of view the sculpture represents a form which became conventional and even stereotyped in the icono-plastic art of Northern India of the 11th century A.D.

It is a broken piece of unfinished Vishnu, having chisel marks on the whole of the sculpture. The head, lower portions of the legs, and two hands, left and right are missing. It is a part of some temple. God is holding *shankha* in the left hand and mace in the right hand.

There is long *jatamala* and jewellery and the *sacred thread*, passing on the left shoulder. He has *Shrivatsa* mark on the chest in the *Sampada* pose. In the lower right part of the sculpture there appears a figure of *ceda pursha*.

The style of the sculpture indicates the composition of sharp deep lines, heavy unfinished mass, and reminds us of the Vishnu from Janer and Madian of the Punjab region of the same period. The present sculpture is regulated and canonised structure of form. Art moves within the limits of established practice and canonical injunctions. It moves forward along the narrowline of time and Punjab reached at its creative climaxi the tenth century A.D. of the medieval trends.

It is a broken panel of sculpture of some temple. Vishnu is shown in the central, panel, with four hands, holding a mace and lotus in the right hands, *Chakra* and *conch* in the left hands, and he is made to stand on his principal vehicle, the *Guruda*. This *sampada* Vishnu is probably *Mukanda Vishnu* and is glanked by *Sri Devi* and *Bhu Devi* on the right and left panels respectively. On the outer sides two makers hold lotus flowers in their trunks raised above. The God is earing *istamala* jewellery and *Shrivatsa* mark on the chest. The crown is cylindrical and is decorated with the running headlines and is *kiritimukuta*. The *sacred thread* passing on the left cannot be identified.

The Vishnu panel is a beautiful sculpture showing a fair amount of sensitivity of the plastic surface and roundity of the form and contours are characterised by sharp angular lines. The faces are sensitively rounded but have a specific chin. In the torso of the god, there are angular lines which are devoid of flesh. The god holds the iconographical symbols and his pose may be *Mukunda Vishnu*. The *Sri Devi* and *Bhu Devi* are standing in the *tribhanga* poses with attenuated forms. The stylized forms of the *makara*'s remind us of the western Indian sculpture at the end of tenth century or the beginning of the eleventh century A.D. It can be compared with an arch panel of *angola piece part an arch* 'Plate XXXI (4) in the book *Western Indian Art*,¹⁸ which is of the beginning of the eleventh century A.D.

In this high relief panel, the figures powerfully though coarsely modelled in proportions, are full of concentrated energy which is visible on the face. The jewelleries and the decorations are not an integral part of the modelled mass. The sharp outlines deeply cut and elongated physiognomy register the medieval impact.

This vertical panel of relief sculpture is a part of a pillar. In the lower rectangle of the panel, the two handed Vishnu is standing in the *Tribhanga* pose. The right hand is holding the *conch* (shankha) and the left hand is resting on the left thigh, the God wears a long *jatamala* and the sacred thread (*yajnopavita*) and other usual ornaments, jewelleries and armlets. The god is shown with cap type *mukta* and the hair lockets are shown on the shoulders. The two female attendants on either side, in separate vertical rectangles with the attributes held in their hands are not clear but appear to be *Sarasvati* and *Lakshmi*, on the left and right respectively.

In the upper three rectangular panels the *Mithuna* couples are shown. They are standing in a pose which represents sensuousness. On the right side of the panels are female attendants and on the left side a geometrical decoration, and on the extreme left of the panels are the animals like horse and lion in a stylised form, and the animals are climbing up. Whatever the space is available in the panel, is decorated with the geometrical patterns.

Stylistically they remind us of the central Indian sculptures of 'Khajuraho.' The compromising poses, with the twisted bodies and the way they are standing and looking upon one another are the qualities of the sculptures of Khajuraho. The panel is profusely decorated, no space is left blank. The figures are attenuated to add grace to them. The plasticity of the form is visible from the poses and the way they are made to stand. The planes are definite and angularity has appeared in delineating the thought. These are the medieval qualities.

This is a broken piece of sculpture which represents the head of a crowned male deity. The crown seems to be like the usual headgears of Vishnu images of the medieval period. The profusely decorated head is indubitably of Vishnu.

The face is characterised by the roundity of modelling, full fleshy lips, pointed chin and the joined eye-brows of the bow type. These features are indicative of the sculptures dependence on the classical Gupta norms of plastic expression. But that it is quite different from the case of the classical idioms, is evident not only from the type of the eyes, but also from the nature of the well defined hair line and the dominating crown on the head. The elongated headgear of the *kirtimukuta* profusely decorated with *kalamakar* and heads and geometrical pattern on the side, lacks a clear registration of the so-called classical factor.

It is a broken piece of sculpture. The head of Vishnu appears to detached from the main sculpture. It is the *kiritimukuta* which is prominent and decorated. The face is full of expression. The crown is covered with the ornamental details, the side locks being new additions. The Vishnu head of the same period which, the present one can be compared with, is available in Dholbaha Fig. 9.

The head of the deity's face is characterized by the roundity of modelling, full and fleshy lips and pointed chin. Bow type eye brows indicate the plastic expression of classical Gupta period. The definite eye brows, eyes, well defined hair-line and the dominating crown on the head are the medieval factors.

A broken piece of sculpture, the upper part of the torso is intact but hands are broken. The head depicts the rounded and simple form of the *mukuta*, with elongated ears. The God wears no jewellery. The facial expression of gentle smile, roundity of form and simplicity are the indications of the late seventh century A.D.

It is again a broken piece of sculpture. This head of Vishnu is a part of a bigger sculpture. Noteworthy is the headgear which is profusely decorated with the flowing lines of the beads and geometrical patterns. The elongated ears have long coil type ornaments. The *Ushanisha*, *Kiritimukuta*, bow type eye brows, full and modelled lips speak volumes of Gupta fragrance in the sculpture.

The Modelling is full, the nose is partially broken. Neck is not complete, a part of it is broken. The eyes are open indicating the medieval idiom.

It is a broken piece of sculpture. The torso of the Vishnu sculpture indicates the two broken hands. The image of Vishnu is wearing a *Kiritimukuta* which is decorated with the flowing lines of the beads. Kal-makar is shown in the crown. The hair lockets, add charm to the crown. The bow type eye brows join each other, fish type eyes are open. Gentle smile on the face and the *tribli* on neck is further decorated with necklaces. The lion like chest and sacred thread is decorated to add charm to the figure.

The modelling is full, round and soft but the planes are definite. The halo is broken. There is a definite chin which is broken, elongated ears behove the powers vested in the deity. There is some thing like diamond in the fore-head, may be a flower. All the characteristics of the sculpture speak of the medieval trend.

A broken piece of sculpture representing the head of male deity, Vishnu. The crown is the usual headgear of the god of medieval period. The crown is of *kiritimukuta* which appears to be decorated with beads in flowing lines. The forehead hairs are the schematic lines and the other details of the crown are not visible.

The bow like eye brows and full and fleshy lips are the off-shoots of Gupta classical trends. The present sculpture is only a head of the deity and other parts are broken. The face is characterised by the roundity of modelling. Pointed chin and joined eye brows indicate the Gupta influence. The definite hair line and the opened eyes and the dominating crown on the head are medieval features.

The matted hair Vishnu head is part of the broken sculpture. The Vishnu has the elongated crown which displays the presence of medieval trends found in Ellora and Elephanta caves in the beginning of the medieval period. The sculpture is having the modelled round face with a definite chin full lips, elongated ears and drooping eye lids, with a gentle smile on the face indicating the fragrance of Gupta classical period.

The modelling, quality of the face and the crown, stylised hairs on the fore-head take us to the medieval idiom. The *tribli* is visible on the neck of the male God. The matted hair crown does not clear the pattern of decoration in the front.

This is a broken piece of sculpture. It represents the head Vishnu and the torso indicates the two arms which are broken. The halo is broken. The crown is not visible. The elongated ears and broad chest indicate powers vested in the figure. The features of the sculpture are not visible. This might be due to the fragile nature of the sand stone.

Iconographically, nothing special is visible, yet the elongated ears, simplicity and soft and subtle contours take this image to the beginning of the medieval period.

Narasimha sits on the lotus seat, legs are held in position by voga-patta, and the God is having two hands which rip open the belly of the demon. The demon is stretched on the left thigh having sword in the hand which is lying low on the ground. The *Avatar* having the head of a lion, wide open eyes, pointed ears, curved open mouth and flamboyant hair is a form of Girija Narsimha.¹⁰ It has strong shoulders, waist and neck. The middle part of the body and belly are learn. The attendant is *Sri-Devi*.

Iconographically or stylistically the sculpture has sharp angular lines and disproportions. *Sri-Devi* is shown short statured. The spirit of idealisation of form is missing. It lacks flesh and blood yet it conveys the thought for which the creation of the Avtar has come into existence. It is medieval trend in every respect, content and thought.

II. SHAIVITE IMAGES

The sculpture depicts Shiva with two female attendants on the separate side panels. The god is standing in *abhanga* pose. The right hand is broken and deer is shown in the left hand of the God. The god wears the conical *jat-mukuta*. The crescent on the top left of his matted hair crown, *ratna-kundala* in the left ear and *sarpa-kundala* in the right ear are the iconographic signs of the image. The usual jewellery with necklace, armlets, girdle studded with heads and sacred thread (*yajnopavita*) add grace to the image of the god. The portion above the crown is decorated with the crown shape of the foliage. Third eye is also shown.

On the side panels are two female figures. The figure on the left on the god sports the *dhanunila coiffure* in a peculiar design which

appears to be of foreign origin. The figure is shown with full breasts, necklace and armlets. The figure on the right has no crown, but she is bending forward with the weight of full breasts. The wide open eyes, right hand resting on the thigh and a necklace is shown. Some of the parts are mutilated. The upper portion is broken.

Stylistic achievement is of two grades. The torso and legs are carved in the classical trend but the flat face, definite chin, and ornamentation is of the medieval period. The figure on the right of the God indicates the western Indian affinity of the sculpture.

It is a pillar slab. The lower part is broken, leaving no scope to know the shape, position and the attendants of the god. It is divided into four panels in the vertical accession by means of reducing the upper figures to lay more emphasis on *Uma* and *Shiva*. The two-handed god cuddles *Uma* into an embrace; his left hand is resting on the left breast of the goddess. *Uma* reciprocates the act by throwing her right arm across the shoulder of the lord, her hand gently resting on his right shoulder. The right hand of *Shiva* is broken but appears to be in *vārda* pose. The third eye is faintly visible. *Uma*'s left arm is broken but she is holding a *lotus stalk*. The divine couple is standing in *Tribhanga* pose. The god is wearing the sacred thread (*yajnopavita*) and *Shrivatsa* mark on the chest and jewelleries of the figures, could very well be taken to suggest its *vaishnavita* character. The hairs of the god and the goddess are put in a unit on the sides of the figures. Iconographically this represents *Shiva-Alinonamurti*.

In the upper panels, immediately above the divine couple, there are five figures in the *Tribhanga* pose. In the other panel there is the image of *Kala-makra* with two flying figures and the top most panel is not clear, only one figure of broad man is visible. In the side niches of the sculpture, figures are shown with musical instruments in the *atibhanga* poses. The animals, like horses and lions are stylised in a peculiar manner of central India.

Stylistically, the sculptural panel is depicted with details. One cannot miss the efficient modelling of the figures. The torso of the god shows an admirable quality of the sensitivity of the plastic surface. The attenuation of the figures, and the full breasts of the goddess bear out the artists ability to express the sentiments of sensuousness. All the figures exhibit movement indicated by the postures of the bodies. The faces and the hair styles of the two main figures remind us of the art of western India.

This is a small sculpture found from Dholbaha. The sand stone is of very fragile nature. It is the bust-type *upasaya-multi* of *Mahesha*. It displays certain evolved iconographic features. The central pacific face holds a *rosary* and *citron*, the things of the other faces are not clear. The attributes of the *Tatpurrha* which finds its expression is the central head agree with the specifications in the *Rupamandana*.¹²

The physiognomic features of the central head representing *Sadyojata-Vandivaktra* are in consonance with the dictates laid down in *Sritattvanidhi*¹³ which prescribes that *sadyojata* should be sculptured in a way so as to appear of greater importance than the rest.

Executed in the low relief, this Trimurti forms a part and parcel of the general scheme of decoration of the temple. The three headed *Mahesha* appears to be seated in *Padmasana* over a petalled lotus in the centre. The central head is embellished with *jata-mukuta*. Other ornaments worn are necklace, *vajropavita* and armlets.

Iconographically, the sculpture is modelled in the medieval trend. Due to the fragile nature of the stone, the image is not clear, yet the Gupta classical influence is no more there. The soft and subtle form had changed into the definite form of the different parts. This can easily be compared with the Maheshpurti images at Ellora.

This panel is a part of the temple of the door-jamb. On the left side of the vertical rectangle of the panel *Shiva* and *Parvati* are shown. It is stated in the *Matsya Purana*,¹⁴ that *Shiva* should have the lotus and the trident in his right hands. One of *Shiva's* left hands should hold the breast of the goddess. The goddess should sit on the left thigh of the god gazing at his face. She may be depicted as touching sportively with her right hand, the right shoulder or the right side of the god. The left hand should hold a lotus.

The present sculpture of *Shiva* and *Parvati* seated on *Nandi* is made in accordance with the above description. In it, *Parvati* is seated on *Shiva's* left thigh, *Shiva's* left hand is on *Parvati's* breast, while his right hand is held near his heart with the palm turned towards the heart. A rosary is held between the tips of the thumb and the index finger. Two other arms of *Shiva*, right and left have a trident and a snake respectively.

The celestial couple is seated in the *lalitasana*. *Shiva* is wearing *jatamukuta*, the face of *Parvati* is turned towards *Shiva*. Both figures

are wearing necklaces and ear rings. Shiva is also wearing *vaijayantimalas*.

In the central panel there are three figures having different things in their hands. The sitting postures make them look like musicians. The right panel is having two standing figures, which may depict the marriage of Shiva. The left hands of Shiva have the usual attributes. One is resting on Parvati and another holding snake. The principal right hands of the figure hold gently the right hand of the female figure. In the other hand, the female figure holds a lotus or a mirror. Another right hand of the male figure is not visible as the material of the sculpture is of fragile nature. Kal-makras are visible in upper strip.

Iconographically the sculpture is modelled in the round and in the attached form. The sharp lines, crowded composition, emphasis on human form, specific chin and standing postures are an indication of medieval period.

The image of the deity is broken in the upper portion. Shiva is seated in the *lalitasana* and consort Uma is seated on the left thigh of the god. Uma is shown with two hands. One is resting on the right shoulder of the Shiva and another is on the legs which may be holding lotus. Shiva is shown with four hands. The principal left hand is holding the left breast of Uma and the right hand is holding trident. The other two right and left hands are holding some thing which is not clear due to the fragile nature of the sand stone and another hand is holding a snake. It is not clear on what they are seated. Uma is gazing at the face of the Shiva. The image of Uma-Maheshvara is an accordance with *Matsaya-Purana*¹⁵ and *Roopmandana*.¹⁶

Iconographically the modelling is poor but the posture and other things which are shown in this image are medieval flavour.

This is broken piece of sculpture whose lower part is completely lost, yet from the pose we can make out the form of the image. Shiva is shown with four hands and Uma with two hands. The left principal hand of the god rests on the left breast of Uma and Uma embraces the god with her right hand. The goddess is looking at the face of the god. Shiva is wearing the *jatamukuta* and Uma is supporting the

dhammila coiffure. Both the figures are bearing the necklaces and the rest of the things are not visible.

Iconographically the things which are visible in this sculpture are in accordance with the *Rupamandana*¹⁷ and *Satsaya Purana*.¹⁸ The image represents the basic characteristics of a medieval rendering of a theme. The absence of the third eye on the forehead of Shiva is conspicuity to be noted with interest. The full and rounded breasts of Uma and her deep naval perpetuate some of the classical notions of female beauty. But the sensitivity of the plastic treatment of Gupta classical art is absent here. The present image breathes the air of he medieval idiom.

The sculpture depicts the theme of Uma-Maheshvara in a different manner. The divine couple stands in a *sambhanga* pose. Shiva is shown with four hands, one left hand rests on the shoulder of Uma, the principal right hand did hold some thing which is broken, may be a chisel (*tanka*) and of the other two hands, right and left, one is bent and its wrist is resting on the bull. The bull is shown on the back of Shiva and the head of the bull is coming forward, the other hand holds the *kamandalu* respectively. Uma's left hand is hanging freely and the right hand is bent and broken, it might have held a lotus. Shiva is bearing the *jatamukuta* and Uma is supporting *dhammila coiffure*. They are wearing jewellery and are having a plane halo in the back.

The facial expression of the god is not very distinctive. Its lack of character seems to be much compensated by the bull mount. The goddess expresses the feelings and is firm on the left leg and the right one is slightly bent. Shiva is firm on the right leg and the left one is slightly bent. These indications resemble the form of Shiva *Vrishabha-vahana-murti*.¹⁹

Iconographically the sculpture has been rendered in the early medieval period because the influence of the Gupta classical period is visible on it. The contours are soft and subtle, the planes are not confirmed but merge in one another. Another important factor is the transparent drapery of the Uma which was a characteristic of the classical trends. The Punjab archaeological department placed this

sculpture in the 10th century A.D. but it belongs to seventh or 8th century A.D.

Shiva is shown seated with his consort *Uma* or *Parvati*, later to the left the god. Shiva sits in the *lalitasana* on the back the bull. Uma sits on the left thigh of Shiva in a peculiar posture. The attributes of the four hands of Shiva, with his principal left hand Shiva cuddles Uma into an embrace, his hand resting on the left breast of the goddess. Uma having two hands, reciprocates the acts by throwing her right arm across the shoulder of the lord, her hand gently resting on the right shoulder. The principal right hand of Shiva holds *matulingas* (a citron fruit), additional right hand is broken and the left hands holds snake. The left arm of Uma holds lotus (*lilakamala*) Shiva has on his head the elaborate *jatamukuta*, Uma's hair is fashioned into an artistic knot at the back. Shiva and Uma are wearing *Shankha-patra kundlas*. Uma is shown wearing a bracelet, an armlet, *kat-imekhla* and *uttriya vastra* round the head of Shiva and Uma is very well executed *parabha mandla*.

On the right side below is six-headed *kartikaya*. Nandi is facing front, *Bhringi rishi* is partially seen here. On the top are seen *Brahma* and *Vishnu* sitting with their consorts. Brahma on the right upper portion has a beard. On the left side Vishnu holds *shankha*, *chakra*, and *gada* in three hands, while with his fourth hand embraces his consort. On the left side of Vishnu a woman attendant holds *chowri*. In the upper portion are shown seven celestial beings with garlands.

On the top are shown animal headed figures (*hayacrivas*) on the sides are depicted *Gayavyalas*, *Asuayyalas* and *Kakarvyalas*.

The sculpture is carved on the principal laid down in *Vishnudharmottara* and the *Rupamandana*. The *Matsya Purana*²⁰ gives detailed directions for the making of the images of Shiva and Parvati.

Iconographically, the image represents the basic characteristics of a medieval period rendering of Uma Maheshwara theme. The sculpture bears stylistic similarity to a piece belonging to the beginning of eleventh century A.D. hailing from Chotan, Rajasthan. It is now preserved by the Archaeological Department of Gujarat State Museum plate-25 in the book "Western Indian Art" 1965-66 (Journal of the I.S. of Oriental Art special No.)

It is a broken piece of sculpture. On a lotus seat kept on a bull, Shiva is shown seated with his consort *Uma* or *Parvati*, the latter to the left of the god. Shiva sits in the *lalitasana* and Uma in a peculiar posture resembling the *Maharaja-lilasana*. The right thigh of Uma is placed on the left counterpart of Siva. Shiva has four hands while Uma has only two. With his principal right hand, Shiva cuddles Uma into an embrace, his hand resting on the left breast of the goddess. Uma reciprocates the act by throwing her right arm across his shoulder. The principal right hand and left hands of Shiva are broken. The heads of Shiva and Uma are also broken.

The *Matsya Purana*²¹ gives detailed directions for the making of the images of Shiva and Parvati. It is stated that Shiva should have the lotus and the trident in his right hands. One of the left hands of Shiva should hold the breast of the goddess. The goddess should sit on the left thigh of the god and be gazing at his face. She may be depicted touching sportively with her right hand, the right shoulder or his right side. The left hand should hold a lotus.

The sculpture depicts Shiva and Parvati as seated on Nandi. Although the legs, hands and heads are broken yet the way Uma is sitting, we can easily make the similarity of the above reference. Shiva is wearing *vaijayantimalas*, both the figures are wearing necklaces.

The sculpture seems to be of 10th century of A.D. This was an age when the influence of the Gupta period had become extinct. The figures acquired new characteristics of definite planes and elongated body having a refinement of the form and definite contours. Necklaces are minutely finished. The lotus seat kept on the bull is decorative even below this seat the bull is also decorated, which indicate the vivid reality, self restraint and dignity that stands out in Shivas pose. Since the age marks the rigid religious conventions, the artist had to follow clearly the canons of iconography. The grace, vigour, natural proportions and strength are fully represented in the present sculpture. Art and artistic skill have acquired here a happy blend of inner feelings. The decoration and the ornamentalities are proportionate. The plastic harmony and rhythm of the medieval period are also clearly visible.

Shiva is seated with his consort Uma, the latter to the left of the god. The sculpture is unfinished with chisel marks on it and the lower part is broken. The right thigh of Uma is placed on the left counterpart of Shiva. Shiva has four hands while Uma has only two. With his principal left hand, Shiva cuddles Uma into embrace, his hand throws her right arm across the shoulder of the lord. Her hand is gently resting on the god's right shoulder. *Her hand is gently resting on the god's right shoulder.* The principal right hand is broken and his additional right and left hand hold a trident and a snake respectively. The left hand of Uma holds lotus. Shiva has the unfinished *jatamukuta* and Uma sports the *dhammila coiffure*. Although the lower part of the sculpture is broken yet it appears that Shiva is seated in Lalitasana and Uma. In a peculiar asana resembling *Maharaja-Lilasna*.

Iconographically, the image represents the basic characteristics of medieval rendering of the *Uma-Maheshwara* theme. The third eye on the face of Shiva is visible. Uma is gazing on the face of Shiva. The facial features are of medieval trend. The twisted body of Uma and full and round breasts are according to the laid down contents of *Vishnu dharmotaram* and *Roopmandana*. It has its reference mentioned in the *Matsya Purana*.²² But the sensitivity of the plastic treatment as was noticed in the art of the classical period is lamentably absent here. The garments of the god and goddess are unfinished but they clearly indicate the idiom of medieval trend.

This is a Shiva in trimurti form. This sculpture is the part of a large panel broken on the right and upper side. Shiva's headgear is broken. Shiva is shown standing in the tribhanga pose, with two hands; only the left hand is holding the *parshu*. The right hand is holding a bowl. The third eye is shown in the central figure and is having *tribali* on the neck. Shiva is wearing the necklace but one thing is very peculiar that Shiva is shown with the bulging belly. The headgear appears to have the *jatacrown* with the decoration on it. The other two figures on the left and right are also shown in the frontal and three quarters respectively.

The face of the figure is very much crowded leaving no scope for knowing the other details. But the torso and the lower part are carved

having the property of frontal orientation of medieval cult icon. The broken headgear appears to be a cap which shows the impact of the local custom pertaining to the personal decoration as in the folk lore of the area. The image can be compared with the *three-headed* standing *Shiva* in the Partap Singh Museum Srinagar (Kashmir).

A low relief sculpture, it is part of a doorjamb. The principal figure is bigger in size and the other two figures of this Trimurti are shown in three quarter. The headgears, although not very clear, yet show the decorative aims. The figures are having gentle smile on the faces and they are looking inwards which is a spirit of classical trends. The right figure is having the third eye. The outer part of the *Gawaksh* is decorated in the different forms of foliage.

This low relief trimurti in *Gowaksh* forms a part and parcel of the general scheme of decorations of the temple.

Iconographically, the *Gawaksh* trimurti is compact and the way of delineating the thought has a flavour of Gupta period yet the contours of the figure speak of the medieval trend.

The broken stone slab is carved in a high relief showing a *trimurti* now mutilated, one attendant on the left and flying *vidyadhara* in the upper part the sculpture. The one fine face of Trimurti is partially visible and the shape of the *jatmukuta* is visible. The female deity on the left appears to be *Sarasvati*. Her *Veena* is partially visible. She is wearing the necklace of the beads. The goddess is shown with the full breasts. In the upper portion, the flying *Vidyadhara* is holding some thing in the hands which is broken. She is wearing a necklace and armlets, long ear-rings and is supporting *dhammila coiffure* in the flying pose.

Although, carved in relief, the sculpture has the effect of an image in the round. The fully rounded face of the Trimurti which one can identify as a composite image is showing the *Brahmanical Trinity* of *Brahma*, *Vishnu* and *Shiva*. The modelling of the other figures reflects to the competence of the sculptor. The frontal face with definite chin and ornamentation of the figures is of medieval period. The flying figure and the attending goddess remind us of western Indian art.

It is an interesting representation of Shiva. The sculpture showing one face of the Shiva has three sections on its vertical accession. In the lowest portion is square basement known as *Brahma bhaga*. The second, one the octagonal (middle) is known as *Vishnu bhaga* while the third or the top-most is generally cylindrical *Rudrabhaga*. The *Rudrabhaga* is known also by the name of *Pujabhaga* and is fixed in the circular basement.

These type of *lingas* are natural objects. Like the *salagramas* they were also fished out of a particular river-bed. The stone of this sculpture might have been fished out of the *Bain Nadi* which is flowing through the *Sultanpur Lodhi*.

III. SHAKTA IMAGES

The broken piece of a larger panel of the temple in a horizontal band. In the right side of the panel the goddess Sarasvati is seated in the *lalitasana* on a raised seat, which is not clear. The goddess possesses four hands, the principal right and left hands holds the lute and the rosary respectively. Of the back hands, the right holds the lotus and left is shown with a book which has a reference of the attributes in the *Agni-purana*. The headgear is simple with hairs locked in the centre.

On the left side of the goddess, six musicians and dancers are shown in the horizontal panel. The bending and twisted bodies, with the raised hands indicate that they are going to strike against some instruments to produce sound and expression of keeping balance in the form of dance.

Though, the sculpture is mutilated yet the form of the goddess and action packed drama of the musicians and dancers indicate the skill of the chisel of the period. This panel reminds us of the sculptures of the northern India found at Pinjore in Haryana of 10-11th century A.D.

It is a base broken from the pillar of a temple. The base is made in the inverted lotus type, which brings out a rectangular panel with the relief image of the goddess *Vaishnavi*. The goddess is standing in the *sampada* pose with four hands. The principal right hand is broken but indicates *Varada Mudra* and the left hand, below the elbow, is

broken. The back right and left (partially broken) hands hold the *mace* and *conch* (shankha) respectively. The *Vahan* (vehicle) eagle is shown behind the feet in a stylised manner. She wears the jewellery and necklace whose pendent is hanging in between the breasts. A decorative girdle is visible armlets are shown with two parallel lines and the head of the goddess is chopped off. *Vaishnavi* is wearing a long garland of three parallel lines locked below like the *jatamala*.

There are two female figures on either side of the *Vaishnavi*, seated in a *vajrasana* adoring the goddess. One of the devotee figures is mutilated and the other on the right side with broken head is wearing a necklace and the armlets.

Iconographically the form of the *Vaishnavi* is perfect as stated in the *Rupamandana*. The full-rounded breasts with definite planes of the various parts of the sculptures, and the stylised eagle represent the post Gupta trends of the sculptural art.

This is a broken and mutilated piece or larger sculpture. It represents the dancers and a drummer. On the extreme left appears the goddess *Vaishnavi* with her *Vahan eagle* and holds a *lotus stalk* in her right hand. The left hand is completely broken. The face and crown are mutilated. The other three figures wearing usual garments are in the action of dance. The back slab in between the figures are decorated with different types of carving. The figures are decorated with different types of carving. The figures are represented in *abhanga* and *Tribhanga poses*. The faces and crowns are mutilated. Although, the sculpture is broken, yet it indicates the qualities of narrative relief of the medieval period.

The eagle and stalk of lotus flower hold the clue to the identification of the goddess. The panel is full of life, not only because of the graceful flexion and curves of the body, but also due to the modelling of the form. The figures stand out of the average. The faces and bodies are shown in the frontal view. This goes very well with the stance of the figure. Structurally speaking, the planes of the body surface, seem to be angular and not integrated with each other. Stylistically, the panel reminds us the art of western India, especially the plate No. XXXVIII-20.²⁵

A part of the sculpture preserving the head and the part of the torso of a female deity. The *dhammila coiffure* and the crest, the head and quandal our ornaments, and the presence of the third eye are the indications of the Parvati. The face has an expression of serenity and grace. The eyes are carved slightly in the diagonal accession and have heavy eyes lids. The eye brows are well defined. She appears to be standing in a majestic pose. The tribli in the neck, full lips and breasts add charm to the goddess. She is having the usual ornaments with a piece of jewellery hanging from the necklace in between the breasts upto the girdle. The left hand of the god Shiva is touching the left breast of the goddess. The flexion of the body makes it a standing pose with probably two hands. She is wearing a heavy and long Vanmala.

Stylistically the facial expression, rounded form of the face and plastic representation as the flexion of the body, wide, opened eyes, heavy and detailed decorations with definite planes are the indications of medieval period.

A broken piece of sculpture preserving only the head and some upper part of the torso of a female figure Parvati. The beautiful crust studded with pearls and gems on the head suggests the importance of the image. An imposing harido in the form of a huge bun is there on the head. This is the representation of the *dhammila coiffure* of the goddess, the consort of Shiva. The pearls mukuta was dear to Parvati. The ears have the *snake kundla* ornaments. The third eye in the forehead is clearly visible. She is shown with beaded necklace, a thread of which is coming down between the rounded full breast. Hands and the lower part of the torso are broken. From the fragment of the sculpture, a heavy *Vanamala* is visible. On the left breast of the goddess a hand is visible which may be of Shiva. This factor indicates that the male figures is broken away.

The face has a beautiful expression of serenity and grace. The eyes are wide open having heavy eye lids. The eye brows are even defined with bow shaped raised lines meeting at the third eye. The lips and breasts are full and fleshy. There is trivali on the neck. The face is characterised by that element of sophistication which breads from a cultured heritage.

The sculpture appears to be round but the back slab is fully attached which make the background to be flat. The heavy and detailed carving makes the image of medieval period.

A base of the pillar of temple containing the depiction of the river goddess. She is flanked by two female attendants and her *vahan*, the *makra* (a mythical-aquatic animal). Of her two principal hands, the right holds the *water-pot* and the left holds an elongated thing which may be a *fish*. One can presume from the analogy of a sculpture found from Agroha (Haryana) that the goddess stands in the *Tribhanga* pose with *dhammila coiffure*. She wears the usual ornaments and armlets the *log Varmala* is clearly shown.

The sculpture, surprisingly shows a sensuous plastic quality in the upper part, particularly in the torso, the breasts are full and the lips are protruding towards the right. The form is definite with separate planes. The dramatic appearance of the *makra* is in the lower sides of the sculpture. The high relief sculpture makes the representation indicative of the medieval period.

The sculpture is a fragment of a *door jamb* where the lower part of the goddess Ganga is standing with *Kalsa* in the left hand and fish²⁶ like thing in the right hand. The goddess stands in the *Tribhanga* pose with the usual ornaments and *dhammila coiffure*. In the lower part of the figure there is a dwarf figure, the goddess stands in a niche. In the upper part there is a bend of lotus flowers and water is shown in the waves which endorses the goddess of river the Ganga. And the human figure accompanied by the Naga appears to be floating in the water.

The graceful standing sculpture has the ingredients of a lively form. Not only because of the graceful flexion and curves of the body, but also due to the modelling of the form, the figure stands out of the average. The face is shown in the frontal view slightly turned in three quarters view. This goes very well with the stance of the figure. The full breasts with the sensuous hips and thin waist are the elements of medieval sculpture.

A broken pillar of a temple. The goddess *Ganga* is shown with two hands, the left is holding the *Kumba* and the right is shown with

stalk of the *lotus*. She is standing on the stylized geometrical form of the *crocodile* (*Makra*) in *Tribhanga pose*. The goddess wears the usual ornaments with a long garland of *jatamala* type. A small circular halo is shown. A semi circle in the upper part is decorated with foliage ending in a conical form. The two pillars on this relief sculpture are plain in the lower part but decorated in the upper portion. There are two female attendants on the either side of the goddess. The figure on the right side is broken and on the left, she is standing in the *Tribhanga pose* with a long garland and holding the *mace* and full blossomed lotus, with the *dhammila coiffure* representing on the head.

The flat face, definite chin with the expression of serenity make the form of the sculpture lively. The details of the features of the face are mutilated. The flexion and curves of the body, with the soft modelling of the arms and legs, frontal pose of the face add charm to the figure. The angularity of the pose, meeting of the different planes indicate the regional flavour of the sculpture. The full breasts, stylised form of the *makra* are of medieval trend. The sculpture reminds us of the sculpture of Agroha²⁷ (Haryana) of the same period.

A pilaster, presumably of the facade of a temple, representing the depiction of the river goddess *Ganga*. On the sides of the goddess there are two female attendants. The *Ganga* is shown with her usual *vahana* the *makra* (a mythical aquatic animal). On the left lower part of her principal two hands, the right is holding the lotus stalk and the left is also holding the long staff the top of which is determined by a flower form with a few wavy lines. The goddess is standing the *tribhanga pose* on the lotus pedestal with the hips towards left. She wears a long garland. There are two flying figures carrying lotus stalks in one of their hands. The other hands hold the crown jointly.

In the upper panel is the *kala-makar* with two flying figures, and in the top portion is a huge pot (*Kalasha*) with an ornate lid. The pot doubtless is the mataphor of the watery character of the goddess. In the side panels of the *Ganga*, miniature human figures are shown in separate decorative, vertical rectangles and on the extreme left and right the separate rectangles are shown with galloping horses and the spaces in between are decorated with geometrical patterns.

The panel has the ingredients of a lively form of a sculpture. The figures are represented in the graceful flexion and curves of the body. The modelling of the form is definite but an air of suggestive sensuousness is visible in the representation of the goddess and the animals. The face is shown in the frontal view. In chiselling the sculpture, the planes of the body surface seem to be sometimes not integrated with each other, they are made to join on the angles. The triangular spikes, the crown shown in the hands of the flying figures draw immediate notice. The definite chin of the face and crowded composition profusely decorated are qualities of medieval sculpture. The whole of the definition of the thought and form reminds us of the central Indian sculpture of the period.

It is a broken pillar of a temple representing entrance to a religious place. The goddess Yamuna is shown standing on the *murmasana* in *tribhanga* pose. The goddess is shown with two hands, the left hand is holding the stalk of the full blossomed lotus flower, the right hand is broken and the attribute of the right hand is not clear. She wears the usual jewellery, necklace and armlets. The girdle is decorated and she wears a long *jalamala* type garland. The goddess wears the *dhammila* coiffure and the hair locks are falling on the shoulders. The Kurma (tortoise) is decorated with the patterns of the lotus flowers and rest of the relief sculpture is mutilated.

Stylistically, the sculpture is prepared in the middle relief, with the rounded modelling protruding hips towards right, graceful gesture and angularity in delineating the thought and content, with decorative prominence of the *Kurma* are the medieval qualities of the sculpture.

The sculpture depicts the goddess Durga in the act of killing the buffalow demon (Mahishasura). *Mahishasuramardini* occupies an important place in the *panchayatana* system of worship in the Hindu pantheon. The worship in the local temple. The goddess is shown with ten hands and their attributes. In the principal left and right hands, she is holding the demon by neck and hairs are visible in her hand and spear (*sakti*) respectively, in the rest of the right hands she holds the arrow, javelin, sword, wheel moon (*chandra bimba*) shield, arrow and skull cup. The right leg is kept on the demon and the trident is directed to the body of demon. She is decorated with the

usual ornaments and headgear is not visible in the niche. The ferocious eyes, soft definite modelling and decorated necklace, armlets and bangles are visible. In the lower left section there is a figure which might be the representation of Bhadarkali.

Stylistically the rounded breasts, ferocious expression, composition in full of movement of action the flexion of the body are the mastery of the sculpture of the period. The crowded composition with the attributes and detailed chiselling of the sculpture are the elements of medieval period.

A partially broken piece of sculpture. The eight handed goddess Durga is shown killing the demon (Mahishasura). In the principal right hand with a significant variation the goddess holds a bowl presumably containing *Madhu* or honey that she relished immediately before she set out for killing the demon. The principal left hand is holding the neck of the demon and her left foot is placed on the demon. The attributes of the other hand on the right are sword, chakar and the fourth one is not clear. On the left one she is holding the shield and the other two are broken. The demon is depicted as *buffalo* who is shown as being pierced by the other right hand whose attribute is not clear. An additional female figure on the right of the goddess is of *Bhadrakali* who is responsible for killing the demons *Chanda* and *Munda*. The goddess is shown against a circular halo with beaded borders. She is decorated with the ornaments-necklace, armlets and bangles. She wears a beautiful tiara (*chuda*) and the *dhammila* coiffure on the head with elongated ear rings.

Iconographically, the face is broad and flattened facial type with a specific chin, the flexion of the body is in the *tribhanga*. The lower part of the sculpture is crudely modelled but on the whole the composition brings out the movement of action which the sculpture represents. We can compare the sculpture with Norni ka-tal Haryana of 10th century A.D.²⁸

A broken piece of slab relief sculpture. The four hands of the goddess are visible where we can identify the attributes of three hands. One left hand is holding *trishula* and the other is broken. The most interesting feature of deviation from iconographic norms, is in the principal right hand where she is holding a pot containing *madhu*²⁹

or honey which the goddess relished immediately before she sets out to kill the demon. The right hand holds the sword. The necklace is visible, with a pendant hanging in the centre. She wears a *dhammila coiffure* on the head with a beautiful Tiara (chuda). The floral form of ear ring is visible. The rest of the things are not clearly visible due to the bad state of the sculpture.

The broad flattened facial type, with the summary treatment of the features plastic treatment of the arms with sharp cuts are the features of medieval period.

The goddess is standing in the *samapada* posture on a raised pedestal with four hands and the back slab intact. In the upper right hand, the goddess holds shula (spear) and the principal right hand is in the *varda-mudra* (boon bestowing gesture). There is a fruit (Matulunga) in the lower left hand while the upper left hand is broken. The interesting feature of the image is that the goddess is shown flanked by two seated figures of the lions which are in mutilated condition, making for the rare iconographic feature of the Durga.

It has the archaic simplicity and a natural treatment of the plastic surface of the sculpture which apparently is a crude expression. Parts of the back slab have not been sculpted to release the body out of the stone block, which makes it a relief sculpture. The total frontality and stiffness in the erection of the post of the figure are the factors which make the sculptor unable to rationalise form into a homogeneous whole. The sculptor could not reach its intended mark of aesthetic excellence.

A FIGURE OF THE FEMALE DEITY GAJA LAKSHMI

The stone slab is carved in middle and high relief. The two handed goddess sits in *lalitasana* on a raised platform. In the right hand she holds the *shankha* (conch-shell) and in the left hand full blossomed lotus is shown, which indicates the two *nidhies*. She wears the jewellery studded with rubies and a jewelled waist band (*nakhata*) with the two elephants in the circular band carrying pitches (*ghatas*). The goddess is wearing *jatamukuta* in *dhammila coiffure* style. The ears have two long *kundalas*. She is shown with full breasts, heavy hips, and rounded arms. The most interesting and rare feature is the

company of *Garuda* and *Rubera* on right and left, under the legs. There is a maker image in her feet on the pedestal. The pedestal is decorated but is not clear as the form is mutilated.

Stylistically the sculpture represents the local folk influence of the province. The extended carving with stylised *dhammila coiffure* and the significant accompanishment of *Garuda* and *Rubera* are the characteristics of the medieval school of sculpture.

The sculptures of the Gaja Lakshmi have been found in the medieval period in the other provinces where the image of the goddess was either carved in the centre of architava over the door way of the main structure. Whatever might have been the cult affiliation of the shrines, separate niches and slabs in medieval temples were also assigned to the goddess, where she was elaborately depicted.³⁰

A broken piece of a bigger sculpture. The image of the goddess Lakshmi is four-handed, shown standing in the *abhanga* pose. The principal right and left hands are broken but the right hand appears to be in *vardha-mudra*. Of the back hands the right holds the *Srifala* (coconut) and the left holds the full blossomed lotus flower. The head and the legs of the goddess is broken. She wears the jewellery necklace pendant hanging in the centre. The goddess wears the garland of jewels, armlets and studded girdle. Long *jatamala* type garland can be traced in the sculpture.

Stylistically, the image of the goddess is chiselled in the simple and archaic character of the form, the plastic surface has been treated naturalistically and the breasts are full and round. Parts of the back slab have been sculpted off to release the body out of the stone block. This was done, obviously to impart to the body the roundity of volume. The sculpture has achieved a partial success in this regard. Because of his inability to rationalise the form into a homogenous whole of the sculpture it lacks aesthetic excellence. The frontality and stiffness in pose with angularity of the planes take it to post Gupta period.

A broken piece of pillar showing four handed image of the goddess Maheshwari. Of the principal hands, the right is holding the *sula* (tarishula) and the left is shown with the pot (skull cup) of the back hands, left is shown in the *Abhaya mudra* with *rosary* and the left is

holding the snake the third eye is not visible. She wears the matted hair crown showing the dangling locks of conical crown. She wears two types of earrings, the *makra* and *ratna kundala*. The back slab is carved out in the middle relief of the floral pattern. The figure wears the sacred thread (*yajnopavita*) and the long *Vanmala*. The body is broken at three places making *tribhanga* pose.

The simplicity, soft modelling, flexion of the body and the transparent drapery are indicative of the early date of the sculpture. But the treatment of the decorative foliage and definite planes of the heavy ornamentation have the flavour of medieval period.

This sculpture is broken below the thighs. The *shankha-purusha* is a subordinate figure to the main image of the Vishnu sculpture. The sculpture is the round and is holding *Shankha* in both the hands. The headgear is conical. Long ear rings with the locks hair fall on the shoulders. The figure wears jewellery and necklace and armlets. The *vaynopavita* (sacred thread) crosses the torso of the *Shankha Purusha*. The long garland is visible below the girdle. This is a standing attendant figure in the *tribhanga* pose.

This rare sculpture is in the round. This beautiful piece of sculpture shows fair amount of sensitivity of the plastic surface and roundity of form. The contours are characterised by smoothly gliding lines. The figure is in the frontal pose. Details of the face are mutilated. The face is sensitively rounded and shows the liveliness of the flesh. But in spite of all these points of excellent modelling, the sculpture seems to be discovered from the classical Indian repertoire. The ornaments and jewellery, with angularity of form, point to the medieval character of the sculpture.

Broken piece of a larger sculpture where the main image is broken away. Only an attending male figure on the left of the sculpture is visible. Four smaller figures are visible in the upper panels with a broken elephant. The decorated halo of the main figure is partially visible. The attending figure on the left of the sculpture appears to be standing in the *tribhanga* pose, with the *kirtimukuta*, having elongated earrings and *Shrivatsa* in the centre of the chest which make the figure the god Vishnu. The lower parts of the image and hands are broken. Indication of the long *jatamala* is there. In the upper part

two figures are created, a male figure is holding the garland with both the hands and another one, a female figure is holding a lute which is the attribute of the goddess *Sarasvati*.

In the upper portion there are again two figures in the flying posture holding the drum and another musical instrument. The elephant is broken but indicates the presence of the God *Indra*. The above indications of the sculpture endorse the view that the main sculpture might be the marriage of the Shiva and Parvati.

Stylistically, the decorated halo with geometrical patrons partially visible and angularity in the plastic forms of girues, with definite chin and decorated head gears are the indications which endorse the flavour of medieval trend of the sculpture.

A piece of broken sculpture. The left attendant figures of the main image Vishnu panel, the *Padam-Nari* and *Shankha-Purusha* are clearly visible. These two figures are standing in the *Tribhanga* pose. The *Padam-Nari* is holding the full blossomed lotus in her right hand and the left hand is resting on the thigh. She wears the crown and jewellery, the necklace, the armlets and anklets. There is a garland and drapery is shown hanging behind the legs.

The *Shankha-Purusha* wears the *ista-crown*, the necklace, armlets with serpentine fillets and earrings (*kundalas*). The sacred thread (*yajnopavita*) is indicated with a delicately carved raised line. The right hand holds the *Shankha* and the left is resting on the left thigh.

These figures are carved sensitively out of the plastic surface and because of the roundity of the form in the high relief sculptures they are also called attached sculptures. The frontal poses of the figures have movement and plasticity which is indicated by the *tribhanga* pose. The modelling of the body shows the roundity of form, subtle grace and liveliness of flesh and full rounded breasts in the *Padama-Nari* but the twisted bodies, ornamentation and the stance of the figures, point to the medieval character of the sculpture.

This is a broken part of a larger sculpture. The main sculpture presumably represented Vishnu on the stele. In such Vishnu figures one usually notices the representation of Brahma and Shiva as attendant deities. The Deity is seated on a double-petalled lotus. He

is sitting in the *Lalitasana*. The god possesses four hands of which the principal right is disposed in the *varada* pose while holding the rosary and the principal left hand holds a pot (comandru). The remaining left one is depicted with the book, the upper right hand holds the *sruk*. The interesting feature of the sculpture is that it shows three faces. The central one is the frontal view with the body and the two others are the profiles. The fourth may not be visible. The figures are wearing matted hair crown which is forming the conical shape. The upper part of the slab is shown in the semi-circle.

This is a low and middle relief sculpture having the sacred thread (yajnopavita) running down the left shoulder. On the right of Brahma, in the back panel the figures are broken and are of the swan. The goddess Sarasvati is on the left of the main figure. The circular form of halo is with seven petals of the lotus. In the upper part of the slab mutilated flying figures are visible.

Stylistically and iconographically, the figures possess all the attributes of the Vishnu. The rounded face of the central figure and carefully modelled torso indicate the competency of the sculptor. Apart from an inordinate flexion in the body of figure, simplicity of the expression and crowded figures indicate the thought and composition of medieval period.

It is a broken piece of sculpture from a bigger slab. Two handed Indra and Indrani are reclining a bit against the elephant. *Atravata*, who is shown in the back. One of the *apara*/dancer is sitting before the Indrani. The god is holding round pot or a *shankha* in his right hand, and the left hand is resting on the left thigh in the *vardamudra*. The goddess/ *apsara* is holding in her principal right hand a looking glass and the left hand is resting on the left thigh. The body is in the *tribhanga*. The god is wearing *Kirtimukuta* which is flat in the upper portion. The crown of the god is broken but the *coiffure* is visible from the back. The sitting figure is partially broken and is having *Dhammila coiffure*. The god is wearing the sacred thread (Yajnopavita) usual necklace.

Iconographically the Airavata elephant, specific chin of the figures face and the torso are having the graceful modelling but the lower parts are having the crude form of modelling. The lifting of the left leg of the god and the goddess is suggestive. The sharp turns of the

hand of the god, the detailed carving are the flavours of the medieval period.

It is a representation of god *Karttikeya* who is known as a war-god. The upper portion of the carved slab is disposed in the semi-circular form while the treatment of the lower part is in the nature of a recess as in a pedestal. *Karttikeya* is seated in *sukhasana* on a lotus placed on a lotus placed on peacock. The God has eight hands and one head. The attributes in all the eight hands are not clear. Six hands are broken, the seventh and eighth left hands are most probably holding *shields*, *bow* and *thunderbolt*. The principal right and left hands may be holding *Shakti* in protection pose and boon bestowing gesture (*varada-mudra*) respectively. The figure of the god has all the usual ornaments and the attributes of personal decorations. There is an imposing necklace with a central pendant and a long garland like that of *Vanmala* of *Vishnu*. The matted hair crown is in a conical cap form which does not appear to be of Indian origin. The parallel lines of the crown form a cap similar to the ones found in the *Seythian* period. The other interesting thing is the *vajnopvita* that dangles down the left shoulder of the god.

The attributes in the hands whose traces are visible, will point to the identity of the figures as that of *Kraunchabhetta Karttikeya*³¹ in *tamsik* image. The broader chest, with thin waist, with sharp curves stylised cap like crown are the indications of medieval trend.

It is a relief sculpture broken from the larger panel. The God is seated in *lalitasana* on his *Vahana* the swan, on the lotus seat. The figure of the god is four-handed. The palm of the principal right hand is stretched out in a protection pose and is holding a rosary. The principal left hand is resting on the breast of the *Savitri*. *Savitri* is seated on the left of the god. Out of the other two back hands, the right is holding *sruk* (*SRUK*) and the left is holding a book. The four faced god whose one face is not visible wears the *jatamukuta* and the goddess wears the *kirtimukuta*. The god is wearing the sacred thread (*vajnopavita*) and the ornaments are not visible whereas the goddess wears the usual ornaments and one is flowing between the breasts. The left hand of the goddess is broken but the traces indicate that she may be holding the *kamadaru* (water pot). The halo is shown in

semi-circle whose inner part is not decorated but the outer part, which is broken appears to be decorated with different patterns and flying figures.

Iconographic conventions associated with Brahma are visible from the attributes and *jatamukuta*. The modelling is soft indicating the mass and colour as the natural form. The swan is forceful with the decoration on it. Although carved in relief the sculpture has the effect of an image in the round. The fully rounded face of Brahma and Savitri and the torso of both the figures are carefully modelled. The lower parts are partially fully modelled and forceful depiction of the same is indicative of the competence of the sculptor. The sensitivity of the treatment of the left leg and particularly of the frontal right leg and the over all simplicity of the expression imbue the sculpture with a note of rare gracefulness.

It is a low relief sculpture of Ganesh. He is shown seated on a lotus seat in the *Maharaja-lilasana*. The visibility is not clear yet the twirled trunk is taking a spherical sweet from the vessel full of *ladika* held in the principal left hand. The god is wearing *Sitara* crown. The things in the background are not clear. The crude form and flat background with angular representation of the young Ganesha are medieval features of the sculpture.

It is a panel of relief sculptures of some temple door-way. The right side of the doorway is having the image of Ganesh in *Maharaja-lilasana* seated on the *Padamasana*. The right arms of the four armed god are broken. The principal left hand is holding a pot full of sweets and back left hand is shown with the axe. The twirled trunk is taking a spherical candy from the vessel full of sweets. The figures are in the middle relief and the head and other parts are shown as young form. The god is wearing usual ornaments and snake *sacred-thread*.

The other five figures in the independent panels are seated in the *Maharaja-lilasana*. All the figures are having two hands. The attributes in their hands are not clear but they are seated on the seats, having the similar crown. The upper portion of the niches is decorated with geometrical pattern in the crown form. These figures might be minor gods probably attendants to the god to whom this temple devoted.

The carving of the figures is stylised. The decorative motifs are based purely on the geometrical pattern and the figures which are carved in the middle relief form are not clear. It shows the crude form of sculpture or of the plastic art. The stylisations and sharp angles in the figures amply endorse the thought of medieval period.

A broken piece of a larger panel with Ganesh representing the conventional four-handed form. The god is seated on the lotus seat in the *Maharaja-lilasana* which adds to the distinctiveness of the form. The principal hands, right and left, hold the noose and bowl full of sweet balls (*ladduka*) respectively. The right back hand is broken and left has the axe (*parashu*) in it. The god wears the crown, the serpent thread and other usual ornaments. The twirled trunk, taking a spherical candy from the vessel full of sweets is particularly pleading.

The sculpture shows plastic quality. The pot-belly and the deep hole in the abdomen fail to show the sensitive plastic quality in the region. The legs are crudely carved. They show the angularity which is the quality of the medieval period.

We can compare this sculpture with the Mathura sculpture [x 73 (18, 1512)],³² which is of the same period.

It is a conventional four handed Ganapati. Due to the fragile nature of the sand stone the two back hands are not visible. The principal right and left hands hold radish and a pot of *Laduka* respectively. The elephant headed god is having pot belly, deep naval hole with its twirled trunk taking candy from the vessel full of sweets. The god is seated in *Maharaja-lilasana* on the lotus platform. The god wears the usual ornaments including the snake *sacred thread*. The middle relief sculpture, though has a sensitive plastic carving in the upper portion, yet its form is crude in the lower part where the feet and legs have been shown in sharp angularity with the flat slab of the stone on the back which is a peculiar quality of the medieval sculpture.

The image of Ganesh is carved in a very low relief and the form is mutilated. The god is sitting in *Maharaja-Lilasana*, having the usual ornaments and snake sacred thread. The attributes and hands are not clear. The style and plastic elements indicate the medieval form of the sculpture.

In the *panchayatna* system of worship, Ganesha is one of the principal divinities. It occupies an important position in Indian iconography. Here this god is dancing on a broken pedestal in an elegant pose of dance. The back surface is flat with the slab. Of his four-hands the principal pair is intact now. The remaining hands are completely broken and nothing is known about their attributes. His principal right hand is holding *parsa* (axe) or *kuthara*, and the left hand is hanging freely to control the bodily movements of the dance. The tusk is broken and is lifted towards left in the movement of dance. He wears the ornaments like armlets, tiara in the head and the snake as the *sacred thread* (*sarpayajnopavita*).

The body is in the *tribhanga* pose and hands represent *katihasta* and *gajahasta* poses. The side ways dangling sacred thread admirably brings out the swing of the dance. The carving of the body is quite sensitive and finished, but the sculptor could not negotiate the different planes of the plastic surface into homogeneity of the body fabric. This feature together with the well finished ears in the stylised form of parallel lines, *Ekdanta*, well laid ornaments with back slab making it a high relief form of sculpture, and the sharp angular representation would point to the medieval temple and formulation of sculpture. The four handed form of *Nirityaganapati*, as the motif is known very commonly, is an iconographic form that is noticed in medieval Indian sculpture of Northern India.²⁰ In this connection we can refer to such a form of dancing from Kanauj (UP).

A mutilated sculptures of the Sun-God, broken from the larger piece of sculpture. There is a gentle smile on the face of the god and eye lids are drooping. The ears are elongated. A tiara type crown with circular halo, indicates the petals of the full blossomed lotus flower coming out of the head of the god, in the form of light radiating from the head of the god.

It is a broken piece yet the way the thought of gentle smile shown on the face of the god and heavy eye lids bring out the form. The stylised halo with details (mutilated with the passage of time) in carving speaks about the period of medieval trend.

The image is coarsely modelled. The god is shown with the full-blown lotus flowers. The god is flanked by his associated: Dandi and

Pingala. The image is broken and rest of the things are not clear.

The crudity of execution of form, the low relief sculpture, takes the image to 12th century A.D.

A broken piece of sculpture, depicts the five Tirthankaras in the two panels. On the left side of the images, a symbolic temple is depicted. The images are in low relief. They are sitting in the *Padmasana*. Elongated ears, disproportionate body, detailed, carving of the temple are the medieval factors. The torso of the images is executed in the concave curves. The flatness of the faces, specific chins are the characteristics of post Gupta period.

The exquisitely carved image, shows the god standing on a lotus seat placed on a saptaratha pedestal. The god wears a high cylindrical crown adorned with diamonds, jewels and pearl strings, coat of a mail and an under-garment secured by an elaborate girdle.

The long boots which is a characteristic features of north Indian sun images indicating Iranian influence. The god holds beautifully carved full-blown lotus flowers by their stalks. The carved round halo and a long Vanamala type garland are executed in a detailed form.

The donor couple is shown seated with folded hands. There are Danda and Pingala, Chhaya and Suvarcha and two Manus—the acolytes, spouses and sons of Surya are shown on the right and left respectively. Brahma and Vishnu occupy the stele on either side of the head.

The detailed and decorated carving is of medieval trend.

It is a broken piece of a panel of the sculpture. Only one figure is complete. The upper niche represents Sumantinath the fifth tirthankar seated in a *dhyanamudra* and in the *vojraparyan-kasana*. There is no attendant but in the upper part of the niche there are two geese representing the iconographic symbol of *Sumantinath*. The figure wears the usual crown but in the upper portion there is some sort of radiation form of the crown which is flanked by two geese.

The figure represents the middle relief and plasticity of the form, but the flattened carving of the decorative patterns and the attributes of the Jaina god are of medieval trend.

Mahavira is seated on the lotus seat. There are two figures on each of his side, one is male and the other is female. The central, seated figure has the hands disposed in the *dhyānamudra* and he sits in the *vajraparyān-kasana*. In the frontal register of the pedestal there is an ornamental design, *nandiyavarta* symbol flanked by two lions and other animal figures. The figure is nimbate and a conical crown is shown a little over the nimbus.

It is the representation of 24th tirthankara of the Jains. In this incarnation, the Tirthankara was born as Mahavira. His emblem is lion. The male and female figures flanking the image of Mahavira are *Matanga Yaksha* on the right and *siddhayika yakshi* on the left. Both the figures are in *sambhanga pose*.

The stylistic feature of the main figure, plastic expression, the flattened expression of the attendant figures, the conical crown, the chiselling of the torso are the medieval features of the sculpture which reminds us of the other sculptures of the period.

A fragmentary sculpture with low degree workmanship represented with four male figures seated back to back in *dhyānamudra* representing the cardinal points. The symbol of lion indicates the Mahavira, the 24th Tirthankara. These four figures are seated on the raised platform. The attendants of Mahavira are mutilated hence cannot be recognised. The lion like chest, thin waist and elongated ears are the characteristics of *Jain Tirthankara*. The heads of the seated figures are mutilated.

The composition of the sculpture is peculiar to northern India. The workmanship is crude, the figures have a flattened treatment, particularly of the chest and shoulders. The sitting posture does not convey the thought infused in it. The carving of the animals is of low degree.

The god is sitting on the raised platform. The broken image depicts the *Padamsana*. The full-blown lotus is an indication that

the image belongs to *Naminatha* the 21st incarnation of the *Tirathankara*. The modelling of the seat and of the legs, lacks the roundity of form.

This is a beautiful image of the 22nd *Tirthankara*-*Nominatha*. He is flanked by a male and a female figure, both standing. The god is seated in the *dhyanamudra*. He sits with his right foot placed on the left thigh. The figure is nimbate, and a conical crown is shown a little over the nimbus. The attending figures are in the *Tribhanga* pose. *Sarvahana* is shown on the right and *ambika* on the left of the god. The *Shrivatasa* is visible on the chest.

The god is seated on the *Saptaratha* pedestal. The carving of the animals appear to be in the round. The detailed carving, sharplines of the torso, specific chin and crowded composition are the characteristics of medieval period.

A fully carved and seated in *dhyanamudra* image of the Jaina *Tirthankara* is made of marble stone. The god sits with his right foot placed on the left thigh. The *Shrivatsa* is shown on the centre of the chest. The lion like chest, thin waist, bow type eye brows, heavy lids and a gentle smile are the main features of the image. The god wears the curled hair crown with elongated ears.

The sharp lines of the eye brows specific chin are the medieval characteristics.

The broken image of the god depicts the *Padmasana*. Mahavira is seated on the raised platform. He is flanked by a male and a female figures, both standing and are broken. Two lions are visible in the lower part of the seat. The head of the god is broken. The curves of the torso are in the concave form.

The modelling of the animals and the parallel lines of the *asana* is of poor quality. The flanked images in the *Tribhanga* pose are devoid of movement.

The architectural piece of a doorjamb of a building which indicates a flying *gandharva* in the centre. The panel is decorated with different motifs in foliage. On the either side of the *gandharva* appears to be a cascut of the relics in a symbolic form. The carving is

done in a geometrical way keeping in view the central figure of the gandharva who is holding some thing on the head.

The chiselling is done on the geometrical pattern, simplicity of details has been derived from the geometry. This piece of sculpture does not throw much light on the centre of sculpture, but it is of medieval mainstream.

V. MISCELLANEOUS IMAGES

This is an unfinished piece of stone which represents the initial planning of the sculpture. This piece shows how to carve an image of a head with various measurements laid down in the various books. The importance of the piece lies in the fact that it indicates that there was a workshop of sculpture where modelling was undertaken. Moreover, this type of stone is available in the vicinity of Dholbaha. It indicates the different steps involved in modelling of a sculpture.

It is a stone piece of plinth of a building. A lute player is depicted upon it. The form of the sculpture is mutilated, yet one can gather the theme of the composition. The modelling of the figure is crude. The player sits in a peculiar pose. The face and the hands are not visible yet he appears to be relaxed.

The figure is carved with the details of the different planes of the body. The body is shown in three quarters. Modelling of one plane does not coincide with the other, the execution of the arms is poor. It has the elements of medieval period.

This is a broken piece of a larger sculpture. Both the figures are broken, one figure is female and the other being male. The female is standing in the tribhanga pose, holding lotus flower in the right hand and the left resting on the thigh. She wears a garland and other usual jewellery and the head, though mutilated, yet represents *dhammila coiffure*. Drapery is shown below the torso. The male figure whose head is broken holds *shankha* in the right hand and his left hand is resting on the thigh. The jewellery, necklace, armlets and the sacred thread (yajnopavita) are partially visible. This figure is wearing long garland, *jatamala* type.

These two attendants, *padma-nari* and *shankha-purusha* might have been accompanying the main deity probably Vishnu, whose image is broken from this piece.

The figures are soft and subtle representing the flesh. The form is round with a lot of movement in the frontal pose. The images appear to be in a relaxed pose, sharp curves and angles the ornamentation and stylised representation are the flavour of medieval period.

A fragmentary sculpture showing in a niche, the representation of a male and female figures standing in the *abhanca* pose. They are cuddling one another. The warrior touches the chin with the right hand and the left hand of the female figure is resting below the breasts. The headgear is flat and the hairs are shown in a round knot on the back. They wear the jewellery, necklaces, armlets, and anklets, the necklace of the female figure has a pendant hanging down the breasts. The warrior has a small sword in the waist and one large drapery is hanging down on the sides of the figures.

The sculptures has the ingredients of a lively form. It is not only due to the graceful flexions and curves of the bodies but also due to the modelling of the forms, that the figures stand out of the average. The warrior is shown from the front but the lady is shown in three quarters of the face. But structurally the planes of the body surface are not integrated with each other. The face is flat with definite chin, and anatomically the faces are bigger as compared ratio proportionally with the other parts of the bodies. These are the signs of medieval sculptures of Western India. The hair style and poses can easily be compared with plate no. XXXIII-9 of Western Indian Art.³⁴

A female figure is depicted in the niche of a broken stone. The head is mutilated. She is standing with two folded hands. She is wearing a decorated drapery in a geometrical form, whose corners are sharp. She is depicted in the frontal view but the feet are shown from the side.

The figure represents the crude form of modelling. There is no roundity of form. The different planes of the body are flat and lack the flesh of the body. The decoration and angularity are medieval trends, but the figure has the folk influence upon it.

A broken stone slab that depicts the female image whose head is broken. The figure is standing in the frontal pose. Her hands are joined together indicating devotion. Her drapery below the torso is noteworthy. It is tied at the waist and the lower part of it makes a semi-circle and ends make a conical form. The chest is broad and the waist is thin.

The figure is modelled in such a way that the high relief sculpture appears to be round. The different planes of the body do not have any relation with one another. The contours are harsh. The figure is devoid of movement but simple in appearance. No decoration has been done. The different conical forms indicate the medieval period of the sculpture. The archaic heaviness of the drapery is the indication of the folk art of the period.

The present sculpture represents the royal hunting scene from a broken panel. An usual there is a royal party, one of the persons is riding on the elephant and the rest on foot, and the lion is shown fighting the elephant. In this emotional drama, one male figure is shown in between the two animals. He is trying to push sharp edged weapon into the lion. The modelling of the animals is gracefully done to achieve the required effect of dramatic action of the fight. The figures are having headgears and usual ornaments. The figure on the elephant is full of action.

Anatomically, the animals and figures are in proportions. The action of the fight is full of life. The figures represent the sharp curves of the body which narrates the elasticity of the body. Planes are sharp and represent separately the different parts of the body of the human being as well as of the animals. The lion and the elephant are vested with the force which they ought to possess. It represents the social and royal life of the medieval period.

This is again a broken panel of the temple, fixed in the base of a building at the site. Different rectangular panels are created. Each one is embodied by a seated figure in the *lalitasna* and all are holding a mace like thing in their hands (which is not clear). One huge figure is emerging out of the niche whose upper part is totally broken. The above part of these relief panels is decorated with the foliage and the

lower part is plain. The ornaments and headgears are in mutilated form.

Stylistically, the division of figures in the different panels created with the help of pillars, is of western Indian art. The figures are well modelled and fully represent the plastic elements of art. It may be the part of a narrative relief sculpture of the site. The detailed decoration in the upper part and poor realisation of form in accordance of space is the medieval trend of the panel.

This, a broken piece of architectural panel, is the base of a temple. In this panel five figures are visible in five separate compartments. The extreme left figure is seated in the *lalitasna* having a mace like thing in right hand. The second and fourth figure from the left are in the dancing pose. The central figure is shown in the flying pose. The figure on the right corner is mutilated but indicates the sitting posture. The usual jewellery is visible. Out of the five figures, the three are wearing long earrings and necklaces. Headgears are mutilated.

The panel is full of action, the twisted and protruding bodies are depicted with flat faces of the attached sculptures. The modelling of the torso of the three figures, 1, 3 and 5 is soft and graceful. The pent up energy is visible. The two dancing figures are angular and chiselling is of low degree. It appears that this panel is the part of a larger narrative sculpture of the period. This sculpture has an affinity with Western Indian sculpture of the Somath Phase II.³⁵

This is an architectural fragment of a temple base fixed in a religious place. There are three figures of musicians and dancers in one panel. The figures are mutilated. One of them is playing on the drum, other two are in the action of dance. Their faces are mutilated. The figures are wearing necklaces and armlets and in the central female dancer, the drapery in the lower parts is visible.

The other projected panel depicts a male figure sitting in the *lalitasana*. The right hand is holding a sword like thing and the left hand is not clear.

The pivot of medieval sculpture is the human figure. The sculptor's prime concern does not seem to have been the

representation of the idea of humanity as such. This fact is visible in the seated figure which indicates its forcible insertion in the panel. The chiselling of well proportioned figures with twisted plastic bodies, sharp angularity, overcrowdedness of composition, remind us of the architectural panels of the same period from western India.³⁶

A broken piece of the entrance of a temple, depicts the *Kalamakara* in the continuation form. They are joined with beaded laces.

The *Kalamakara* images are decorated with details and depict the quality of narrative relief sculpture.

The broken piece of a pillar base is fixed in the basement of the temple at Dholbaha. It represents the *Kalsha* like basement with floral decoration. The straight lines on the *Kalsha* depicts the medieval trend.

The sculpture represents a lady standing in tribhanga pose. Her one hand is broken and the other holds the scarf. Her left broken hand was raised upwards. From the orientation of form, it appears that the sculpture occupied its place on a wall of a temple. Such representations are referred to as the *Sura sundaris* or the divine damsels. The ornaments and drapery of the figure are indicative of the importance of the status of the figure.

This is a part of pillar base as in Fig. 83. It is again a *Kalsha* type base of a pillar. The left side of the pillar is broken where a human figure is visible. The decoration of the base is made with the help of parallel lines and floral motifs.

It is a broken piece of a temple. The motif is not clear. The lotus in circular form is visible. It is carved in a low relief. The sides have a similarity of the *Kalamakar* images.

The broken piece of a carved pillar depicts the floral decoration in the small rectangular panels. It is a low relief form of carving, which do not make a specific pattern.

This is a broken piece of pillar base. The geometrical design is executed in low relief. There are two straight lines and three semicircular forms in this piece of sculpture.

The piece of a pillar base depicts the geometrical pattern as in Fig. 88. The low relief form of chiselling do not depict a specific or continuous design.

A small piece of a temple stone. Only one full-blown lotus is visible in the low relief form. We cannot make out opinion about the definite form and purpose of the sculpture.

This is a broken piece of a carved pillar. One image of the *Kala-Makara* is visible. The pillar appears to be elaborately decorated. In the upper portion some floral design is also visible. The carving is done in the middle relief form.

This is a decorative panel, depicting the semi-circular form of decoration. This is a peculiar type of decoration with the lotus petals. The design represents the continuity as in the narration form of sculpture. The carving is in the low relief of form but execution is coarse and stylistic.

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CHAPTER 3

Style and Technique

ICONOGRAPHIC EXPRESSION

The significance of medieval sculpture is the human figure although the sculptor's prime concern seem to be the representation of the idea of human faith as such. In this art there are two types of human figures. The first category includes the images of various cult deities represented with static grace and flawless proportion, and frequently set within temple designs with *ratha* projection and *Shikhara* spires, the forms of the second type of figures are imbued with movement and torsion of the body limbs with inordinate emphasis on gestures and postures.

The most prominent development that took place during the period is the growth of temple architectural styles. The art of sculpture, however, did not lose importance—it rather got a fresh lease of life in the shelter of temple walls and the sanctum cellar. The most important of the Punjab sculpture are the deities belonging to Hindu pantheon. These were prepared according to the norms of the *Shilpashastra* composed during the period.¹

Making the figures follows the principles as adopted by the craftsmen of Mathura and then at Sanghol in Punjab² Natural profiles and grace along with smile allure the visitors.³

The sculpture tradition which was prevalent in North India was not found in South or the western India. It was obviously determined

by religion and region.⁴ Importantly it represents a particular people and their faith.⁵

The sculpture was always an inseparable part of temple complex. Sometime it was sponsored by the social group, ethnic segment, and also by the landed aristocracy or ruler of the region concerned. The sculptor or the craftsmen were the tool in the hands of patron. Whatever the patron wished it was executed in the way it was desired. The method and style which the sculptor employed was not the concern of the patron. He only organised the whole complex. It has been gathered from the past pages of history the masses worshipped the Gods and Goddesses to which they held greatly peace giving spirit. Art of sculpture being the oldest held sway over the minds of Asian people from the ancient times, irrespective of patrons. Visual art reign the heart and soul of the men of the time.

Judging the artistic excellence of the sculpture or art is the present day academic exercise. It cannot be isolated from all-India profusion of style of plastic art. Temple of North⁶ India along with sculpture are of different style and idiom from South India which are mostly rock-cut. Hence, the standard of judgement and appreciation are quite different from each other. Religion and philosophy are the main basis of all these.

Various places of Punjab have yielded different types of sculpture. This definitely establishes the fact that sculptures were either imported from far off centres or the sculptors were invited to make the idols in Punjab. Some sculptures of Mathura and Sanghol reveal the inscriptional⁷ evidence of artists as also the patrons (C. Swaramurti-Indian sculpture).

The image of Vishnu (Fig. 5) from Dholbaha (Doaba region) and Vishnu from Malwa region (Fig. 2) are depicting the canonisation of the past resulting in thinking the experience of creative and spiritual aspect has produced a good art of equal standards. The attributes and the poses as laid down in *Vishnudharmtran* and *Rupamandha*⁸ are adopted to create the sculpture. The thought in three cult images is infused according to the laid down canons of the cult-images.

Iconographic analysis of sculpture is as follows:

1. Vaishnavite sculpture
2. Shaivite sculpture
3. Shokta sculpture
4. Other gods and goddesses.

Vishnu was thought as the supreme god. After Brahma created universe Vishnu, who had been sleeping in the primeval ocean on thousand headed snake Shesha, awake to reign from the highest heaven Vaikuntha. Simultaneously with the emergence of various gods, Brahmanism was assimilating of popular cults. The Vaikunth mountain⁹ became sacred to Vishnu just as Kailash to Shiva. The Brahmanical religion, which evolved through a process of syncretism with popular cults, was based on the doctrine of *Bhakti*. The concept of *Bhakti* was first expounded clearly ostensibly by Krishna himself in Bhagwat Gita. The following images were under the influence of this monument throughout different places in the distant past. *Vishnu* (Fig. 5) *Shailvaite*, *Parvati*, *Kartikya*, *Ganesh*, *Dancing Ganesh* (Fig. 64), *Lakshmi*, *Gaj Lakshmi*, *Maheshwari*, *Saraswati*, *Ganga* (river), *Mahisasur-Mardani* (Fig. 19), *Brahma*, *Uma-Maheswar* (Fig. 29) and *Mahavira* etc.

Of all the Brahmanical sects Vaishnavism¹⁰ became the most popular under the patronage of rulers of those times. The adoption of various deities, beliefs and superstitions by Vaisnavism indicates that it assimilated different popular cults and substituted faith for logic. It, therefore, acted as an effective instrument for reclining the masses to their lot and maintaining the social division based varna.

Since the sculpture is an object to help the concentration of mind (dhyan yoga) it faces the devotee, and its attributes, flexions attitudes are all gathered on the surface so as to draw the devotee's eyes straight on them fill his mind (soul with its entire and total presence).

Vaishnavait¹¹ images reign supreme in the different areas of punjab which is visible from the surface findings of region. Second comes the Shaivite images found here and there. Shiva is one most

important and largely worshipped god in India and South-East Asia. Many temples were built up in Kashmir and in south India. These, of course, sculptures were made for the purpose of worship in all regions. As stated earlier these sculptures were made to order by the patrons. Within the patrons were Buddhists, Hindus or Jains, they got these sculptures made by the master craftsmen as has been described by C. Sivramamurti. Consequently, the *Shilpin* (as these were known in ancient times) made these sculptures according to the canons of this art as laid down in *Shilp-Shastras*, like *Vishnu-dharmotrapura*, *Rupmandan* and *Chitralakshan* etc. The descendents of these families are still alive and making sculptures, temples religions monasteries. They live in Ahmedabad and Karnatak and Orissa etc. Sir John Marshall famous British archaeologist has discovered several *lingas* and *yonus* in the Indus Valley excavation finds. Obviously worship of Shiva and Shakti has been prevalent as back as five thousand years India culture. Many forms and symbols of Shiva have been found and worshipped in Punjab. *Matsya-Puran*,¹² describes exhaustive guidelines for the execution of various forms and various attributes of Shiva, and, the skilled craftsmen followed the instructions in toto. But it should be remembered that the religious sculptures of different provinces of India, and south Asia, never look similar to the one found in Kashmir and the other found in South India or then one found in Indonesia. The physionomical features always differ. The same thing happened in the feature of Mathura Budha, Gandhara Budha, Cylonese Budha and Chinese Budha. Famous Chinese monk Fa-hian who visited Buddhist places of worship, and stayed for forty years in India has left a graphic account of sculpture in India in general and that of Punjab and particular. These sculptures sanctuaries, and temples were destroyed by Hapatalities.

DECORATIVE SCULPTURE

Whether the sculpture of Punjab was made in Punjab itself or brought here from outside, they manifested aesthetic and sensuous aspect, of human spirit. Hence, it is visible from the remanants master pieces that these sculptures displayed beautiful and decorative aspects of sculptures displayed beautiful and decorative aspects of sculpture. This was a main determining factor of medieval Punjab. Also, whether it was relief sculpture and individual figurative

sculpture, every sculpture reflected aesthetic importance human figure, or dresses, ornaments or the head dress, everything was chiselled in accordance with the decorative value of the subject matter as also the laws of making sculpture were kept in view. Apart from the sculpture of human figures depicting variety of Gods and Goddesses. The depiction of flora and fauna was also made with full aesthetic sense of artistic splendour (Fig. 38).

Not only this, secular themes were also depicted on the outer walls of the temples which was considered the religious need of the hour, which proved that medieval artists were equally conscious of this aspect of art (Fig. 87). Whether the stories represented a legend or narrative in nature, music or dance scenes every even from life or classics were chiselled but of artistic skill of great craftsmen of the medieval period which resulted in perfect form (Fig. 89).

2. ARTISTIC FORM

The Punjab sculpture which reflect the artistic spirit of the people of Punjab as also the taste of Patrons as well as the sculptors which created immortal images in stone.

Late nineteenth and the twentieth century developed the cadre of dedicated art historian, viz., Henrich Zimmer, Hemo Rau, Stella Kramrisch, Herman Goetz, S.K. Saraswati and Nihar Ranjan Ray, who appreciated and understood the real meaning of Indian art, and secondly formulated theoretical historical methodological principles of Indian art. These savants, along with A.K. Coomarswamy, fully understood the true spirit of Indian art, specially sculpture, secondly how to disseminate the true significance of this art throughout academic world abroad. This was never done before. German speaking scholars from Austria and Germany were the great academicians who were thrilled by the mystery of Indian art. They spent whole of their precious life in discovering the hidden meaning of Indian sculpture. In fact, these scholars elevated the status of Indian art, specially the Punjab sculpture, what it is today. It cannot belittled just in a cursory manner as some people would appear to do.

It is observed that in the non-cult images various forms of the sculpture, depicting the different legends from social life, are delineated with skill of the craftsmen. The flora and fauna in relief of the sculptures were artistically well executed suiting the main subject-matter.

The history of medieval sculptures of Punjab appears to be distinct of all forms.¹⁴ There were indications of forms which developed out of current religious tantricism of the day. But it carried influences outside the frontiers of Punjab. Doubtless to mention here that Mathura school of Kushan art had definite influence on these sculptures.

Sculptures of human male and female manifest the sumptuous beauty of human soul as conceived by the sculptors. Artistic excellence was achieved by the craftsmen having past experience either at Mathura, Taxila, later at Kanauj which was a great centre of Gurjar-Pratihea art.

The great significance of medieval Punjab sculpture lies on two major factors, viz., making human figures, secondly religious deities representing different Gods and Goddesses worshipped by the people of the region where temples were built.¹⁵

Chief element of these sculptures was over-decoration of gods and goddesses with all sorts of ornaments then used in the hoary past. All sects of deities were profusely decorated as in *Khajuraho* (MP) and Baroli (near Kota) and Sanghol (Ludhiana).

The idea of an image is to help concentration of the soul of the devotees who besides leaving all worldly worries and connections aspires for salvation (Moksha) from this mortal world. This has been in existence from the time immemorial on this land of Buddha, Mahavir, Ram and Krishna. The spirit of people of India lives in the sculptural being.¹⁶

The artist endeavoured for a perfect harmony between between body and soul. The new concept of visualising beauty, aiming towards spirituality gave birth to new ideals establishing a set formulae.¹⁷

The spiritual values of life had been cast into an aesthetic mould in this period. The looks detached from the mortal world and aims at something supermandane and enjoying supreme bliss.¹⁸

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CHAPTER 4

A Comparative Vision

CHARACTERISTICS

Temple architecture became a recognised factor in the artistic expression of the post-Gupta period. It developed from the simpler forms to complex ones. In this period, sculptural elaboration became the key note of the Hindu temple architecture and the iconography, which formed an integral part of the temple, became more complex. This elaboration of the iconographical forms is also noticeable in the medieval texts on architecture and iconography which must have to a limited extent served as guide-books for Indian craftsmen. For the proper understanding of the iconographic forms and nature, it is, therefore, imperative to have some knowledge of Hindu, Buddhist and Jain religions and mythology. In this connection, a marked tendency of mutual borrowing of iconographic types between various religious systems should also be borne in mind. The artistic tradition which emanated from Madhyadesa, however, crossed its geographical boundaries soon and left an abiding influence on the art of the Punjab. It is, however, in the architectural sculpture and in the contemporary faiths that our concern is with their aesthetic effectiveness in knowing nature, in the austere expression of the faith the Brahmanic sculptures express a super human energy and the cosmic forces with all their beauties of creation and horrors of destruction in the Punjab sculpture.¹

The most significant quality which characterises India's art forms is their inner life movement, their dynamism. The main purpose of an image is to afford a direct experience of this life movement, in other words, of the breath and sap of life which is a fundamental precondition of being and becoming. The humanist orientation of

Indian art lies in this human experience. The Vishnu dharmotaram calls it Chetana, full consciousness, which informs even the most calm, composed and serene yoga images of the Shiva and the motionless image of Vishnu reclining on the Anatanaga.

The surface quality of a sculpture, that is its structural organization, formal arrangement, its logical principles of proportion, balance harmony etc. though considered important, was not considered significant by itself. Most significant was whether the sculpture made was a unified and coherent live entity. Looking at the Indian sculpture, one feels that much of this art can possibly be appreciated and understood by observation and perception of the idea; images and feelings all have their role to play. Unfortunately, medieval interpretations in terms of iconography and the texts of the religions have missed the meaning of Indian art.

A cult-sculptures of medieval Punjab obeyed a rigid formula, a fixed canon and had to fulfil their purpose of being instruments of concentration, and when they had done so, they had partially fulfilled the purpose of their creation. Writing about the images of this period, Kramrisch said, "As Yantras they belong to an 'applied art' where value is not connected with artistic quality, it lies in the service which they render to the devotee during puja. The innumerable medieval images of Buddha, Visnu, Uma-Mahesvara and others are scarcely more than figured Yantras."²

But, "different in purpose, and to a considerable degree in effect, from the cult-images are the multitudes of the figures into which the walls of temples seem to dissolve."³ Even here quantity, rather than quality attracts more and more, both the craftsman and the donar, and with passing of time, over abundance of figures, sculptures and exuberance of details keep engaged and eyes of the devotees.

The motifs and narrative panels in Punjab are reminiscent of early classical wealth. There are scenes of discourse, of episodes of mythological stories, mithunas as well as mithuna-couples, friezes of animals, warriors, musicians and dancers etc. which are generally not regulated and restricted by prescriptions as the 'images' are." It is in them that the middle ages reveal a subtle and high-bred sophistication."⁴

Sculpture is essentially a three-dimensional art and plasticity had been the basic quality of Indian sculpture from the earliest times. The flatness, inherent in a linear trend, could have but very little appeal to the Indian sculptor. Therefore, it would be wrong to suppose that the flat linear trend on the medieval concept was valid for the whole of India.⁵ The Punjab region had the varying impress, which recorded certain concessions to this linear trend. In this territory its impact was slow and gradual.

The human figure, pivot of medieval sculpture of the Punjab was systematised into definite canons, namely of iconographic norms of proportions etc. The Punjab art has always been essentially a religious art, and with the standardisation of the canons in the medieval phase all the sculptural activity came to be governed by canonical prescriptions. There was no scope for individual artistic experience. The result is a mechanical stylisation in accordance with the iconographic standards that were based on the vision and experience of old masters.

As a *Yantra*, the image has to suggest the divine being in the totality of his presence, endorsed with all his attributes and accompanied by his attendants. This type of images in Punjab demand a composition that takes shape of *Stele* in which the figures are graded in a number of surfaces in accordance with their respective importance. The heights of the figures are also regulated accordingly. The principal figure faces the devotee. The cult images resemble one another in form and composition, except the attributes and accessories which distinguish one from the other.

The study of nature and character of the Punjab sculpture may further be studied separately under the following heads:

1. Sculptures of Gods
2. Other divinities
3. Descriptive reliefs
4. Ornamental work
5. Sculptures work

SCULPTURES OF GODS

Nothing illustrates more forcibly the conservative force of religious traditions than the divine images of the medieval Punjab. In contrast to the degraded forms of men, and occasionally also of gods, which we meet with in the relief sculptures, the images of gods and goddesses in the round are made in summarising the rounded volume in the direction of flat surface and linear angles. Swelling and smooth round lines develop sharp edges; compositions tend to become linearised, and curves that had so long been convex turn into the concave.

Take for instance the divine image of Vishnu from Janer and Image from Dholbaha (Fig. 2 and 11). The images show the characteristics of medieval style which attempts to combine iconography with ornamentation and there is no attempt to combine naturalism with divine idealism. The treatment is less satisfactory than that in classical period, but the continuity of tradition is unmistakable. The standing image and heads from Dholbaha (Fig. 7 and 11) are profusely decorated with ornaments. The details of ornaments are executed with meticulous care, the halo of lotus leaves form a very characteristic mode of decoration. The head dress of Vishnu is richly elaborated (Fig. 1). The face is somewhat stiff and rigid and lacks the elegance and idealism of the Gupta period.

The faces of the cult-images are not however, altogether, devoid of divine expression, and there is sort of radiant energy issuing from them. The images of Ganesha are depicted in endless monotony of form, uninformed by any inner experience and they depict no individual creative genius. The images of Vishnu and Shiva (Fig. 15 and 29) represent lovely features, and the expression is graceful.

Beautiful naturalistic figures, single or in groups are occasionally met within the ruins of temples of Dholbaha. Their exact meaning and purpose are uncertain, but they show that pure aesthetic ideas were not foreign to the medieval Punjab (Fig. 5).

There is one characteristic detail in the Punjab medieval stone sculptures which may be noted here. The images of the gods and goddesses have, besides the ears, the loops of a fillet which is used either merely as an ornament or for holding fast the crown which is a characteristic feature of the pala art.

2. OTHER DIVINITIES

The images from the secular themes are handled to serve the needs of a religious life and inspiration. They find place on the outer walls of the temples. The image of a female warrior (Fig. 84) has a good execution in the crude form. The images of warriors with female figures and other attenuated figures in the panels depict the sensuousness in angularity and flexions of the body. The mithuna couples impress the onlooker. The lute player (Fig. 78) though mutilated, represents the good form of composition.

3. DESCRIPTIVE CHARACTER OF RELIEFS

The sculptural reliefs representing the stories, bear a decided stamp of their own, with the following peculiarities :

- (i) The human figures are coarsely executed. They are sensuous, and sometimes queer and distorted.
- (ii) There is no idea of symmetry, rhythm, harmony or perspective in the composition or grouping of the figures.
- (iii) The figures are partially devoid of life and expression.
- (iv) Exuberance of decorative ornaments is mechanical and stereotyped and has hardly any place of importance.
- (v) The busts are always shown in the frontal aspect, even though the head of legs of both are turned sideways.
- (vi) The figures are carved in low relief.

4. ORNAMENTAL WORK

In spite of the degraded character of the reliefs and images, the purely decorative sculpture of the medieval Punjab occasionally reaches a fairly high standard. Illustrated in Fig. 100 shows a high quality of work with the familiar motifs of lotus and waving garland.

The purely decorative works show well conceived designs, but the execution is coarser. The well executed figures of Kala-Makaras are also met in the decorative reliefs. Here is a fine spirited representation of these Makaras with the garlands. This motive in other relief panels is depicted in a stylised form, holding the lotuses.

They are carved in low relief form a unique feature in the decoration of the panels.

The executed geometrical designs, with a mechanical and stereotyped appearance are visible in the doorjam from Saman. Floral and vegetal devices are carved in the pillars of Sunam. Indeed the reliefs had no relation with the nature of the temple itself. The only variation in architectural decorations, the place of *Kala-makara* ornaments, being taken mostly for the *Nagas*.

5. COMPARATIVE STUDY OF DIFFERENT CENTRES

Medieval features are conspicuous in Punjab sculpture. Indeed, in the Punjab sculptures the line is seized by a nervousness under the stress of which all curves tend to be angular and concave. A sort of nervousness and tension grips all figures despite their evident vigour and power expressed in the forward thrust of the body and overdone movements of the slender limbs. There is pointed angularity of movements, and the composition is broken up into fragments not inherently related by any dynamic and integrated vision. Diagonals, verticals and horizontals are spread out over the whole surface without much care for the plastic context.

The decorative devices, jewelleries, etc. tend more and more towards flatness and sharpness, cut deeply and sharply in the edges and grow increasingly rigid like the figure sculptures themselves, without any integrated relation with the plastic body.

In the medieval Punjab, the cult images are based on their iconography, fixed according to basic principles of mathematical proportion and balance. The sculptures represent the myths, legends and ideologies of respective cults. In the medieval period, with an ever increasing demand, such images had to be turned out in hundreds. Their value lay solely in the service they rendered as an instrument. There is a uniformity of style in these images. Some of them indicate the variation in poses, mudras, headgears and in ornamentation.

Miniature shrines, with the representations of Vaishnava, Shakta, Saura, Ganapati and Shiva "Chief sectarian gods carved on their different sides, mostly of early and the late medieval period,

have been discovered in various places of northern India."⁶ The following chart gives an idea of the position of the different deities in *pancayatana-puja* according to worshipper's inclination.⁷

		East						
North		Shiva	Ganesha	Vishnu	Surya	Shiva	Ganesha	*/*
		Vishnu		Shiva		Surya		
		Devi	Surya	Devi	Ganesha	Devi	Vishnu	
/		Vishnu	Shiva	Vishnu	Shiva			South
		Devi		Ganesha				
		Surya	Ganesha	Devi	Surya			
		West						

In the Punjab *Pancayatana* idea was translated through the multiplicity of the subshrines where the *parivara-devatas* were installed. It was Vishnu in the north-west who occupied the place of central deity. The characteristics changed with the change of deity.

SHAVITE IMAGES

There are only three centres in the Punjab of medieval sculptures where the images related with the Shavite sect have been discovered—Dholbaha, Majhur and Ghanauli. These images are in the form of—*Uma Maheshwara*, *Shiva and Parvati*, *Shiva : Alingan-Murti*, *Ek-Mukha Shiva-Linga* and *Standing Lakulisa-Tri-murti*. All these images relief, in the round and attached sculptures are executed in the mathematical proportions and balance fixed in the iconography. They are devoid of naturalistic and creative artistic experience of the artist himself. The sculpture (Fig. 5) from Dholbaha represents the flavour of classical period in the facial expression of the divine couple, but the ornamentation and convex form of line in angularity takes the images in early medieval period.

The *Uma-Maheshwara image* (Fig. 29) from Ghanauli centre is executed on the principles laid down in *Vishnudharmotara* and *Rupamandana*. There is an eagerness to fill up the vacant space with details of the human figures which have no relation to the main theme. There is besides, the inexorable law of frontality. Even the figures are

carved in profile, while the position of the legs, arms and heads is so designed as to connect the successive figures in a group, which is a typical characteristic of the medieval Punjab. The faces represent a tendency of flat surface, disproportion and elaborate headgear. The Dholbaha centre yielded the simplicity in representing the Shaivite images depicts the synthesis of round and flat surface. The *Ek-Mukta Shiva linga* (Fig. 35) from *Sultanpur Lodhi* centre executed in a red sand stone on the bases of Rupmandana,⁸ depicts the frontal view of Shiva's face in the Dholbaha trend, but the *Jatamukuta* with elaborate details, conical triangular form of *mukuta* are not visible in the Shaivite images of Dholbaha, but Majhaur have shown some inclination towards geometrical form (Fig. 26). The rest of the part of Shiva Linga is based on the geometricals forms.

The first thing that strikes even a casual observer is the angularity, ornamentation swollen eyes and elaborate coiffure in the sculptures (Fig. 40) of Uma from Majhaur. These images are executed in an altogether different manner. The convex curves of the torso are changed into concave curves. The face in Fig. 40 is disproportionate. The full breasts are of classical thought, but the sharp angles and elaborate ornamentation with detailed *dhammila-coiffure*, *Sarpakundala* and *Rattan-kundala* are of medieval period. This points out the absence of a specific style of sculpture. The peculiarities of the relief and round sculptures of Shaivite theme are according to the requirement of the devotee.

These discovered centres of Shaivite images do not represent any common style of the medieval Punjab. The images are executed to fulfil the need of the particular area or the people who patronised the artists.

2. VAISHNAVITE IMAGES

We have discovered that Punjab was dominated by the Vaishnavite sect in the medieval period from the eighth century to thirteenth century A.D. (Map. 3). Even in the *Pancayatana-puja* of the medieval period Vishnu was the central deity in the North-western⁹ India—Vishnu the most popular of the Hindu gods, is known the *protector-God* in the Hindu Trinity. His attributes in the different centres of sculpture in the Punjab-*Chakra* represent *rotation of the*

world wheel of *Dharma* and of *Time*, *Garuda* is the mind of all the creatures ; *Shankha* represents the sky ; *Goda* depicts the light and *Padma* represents the waters.

The art centres in Punjab-historically and presently indicate the vaishnavite themes of the images (Map. 3). The characteristic nature of the medieval Punjab sculpture of Vaishnavite sect represents the static grace and flawless proportion. The sculptures from Dholbaha (Fig. 5) Majhur (Fig. 3), Janer (Fig. 2) and Mandian (Fig. 1) exhibit the juxta-position of bold or detailed masses within the dictated space in a formalized manner as the major factor of the composition. The central figure occupies the major space in the composition.

The images of Vishnu from Janer, Dholbaha and Mandian are in the form of *Bhoga-Sthanika Murti* and they represent the *Sampada* post on a double-petalled lotus placed on a pedestal of the *saparatha* form. They are wearing *kirtimukuta* with usual attendants and *Parivaradevatas*. The convex curves of the torso are changed into concave curves which is the medieval tendency.

The images from Majhur are executed in the *tribhanga* poses. "Distended profiles and exaggerated curves translate the actual movement and its gyration in space with tense sinuous lines."¹⁰ The figures are set within the temple design with *ratha* projections.

There is a variation in headgears and ornamentation in images of Vishnu from the different centres which we will consider separately along with the other regions of medieval period of India (under *ferax* reference).

3. SHAKTA IMAGES

In designing the female figures (goddesses) the artist has aimed at reproducing an individual rather than style. He has been successful in delineating and distinguishing the goddess.¹¹ No two figures of even the same subject are exactly the replica of each other, and there are always some shades of difference in their features, ornamentation and flexions of the body. The Shakta images of the medieval Punjab, only from the two centres-Dholbaha and Majhur are seldom made to stand or sit in an erect or rigid attitude, but infinite variety of poses and bonds are introduced giving the artist an opportunity to display

his materly technique and sense of rhythm by delineating them in fine concave curved lines.

The Shakta images from Dholbaha-Gaja Lakshmi (Fig. 51) and goddess Yamuna (Fig. 46) can be compared with the images of Uma (Parvati) (Fig. 41) from Majhur centre. These images are carved with care. The round bosom, slender waist and pliant limbs endow grace and charm. The *dhammila coiffure*, ornamentation with long *kundalas* in ears and flexions of the body are radiant with life and beauty of medieval period. The image of Gaja Lakshmi and Uma are executed in disproportions. The images of Uma and goddess Yamuna are shown in the tribhanga pose. The elaborate ornamentation differ from one another and this can be used to the local influence of the centres.¹²

4. THE IMAGES OF OTHER DIVINITIES

To make a comparative study of the divinities—two images of Brahma, one from Dholbaha and another from the Majhur have been discovered. The image from Dholbaha, a broken piece of a sculpture may be an image of Vishnu whereas the image from Majhur is an independent sculpture in the form of relief. The image of Majhur (Fig. 60) is of higher degree, the form is graceful, the facial expression and the contours are still fully rendered. Both the figures have stylised *Jatamukuta* with usual attributes and the *lalitasana*.¹³

The comparison in the form of Ganapati is not possible—no other centre has yielded any image except Dholbaha. Only one image of Indra from Dholbaha is there which too will be compared with other medieval regions of India.

The images of Jain Tirthankaras are found from many art centres of Punjab (Map. 3). The carving of the deities from Dholbaha shows the angularity and stiffness of form (Fig. 67 and 69). The execution of the symbolic animals is of coarse quality whereas at Majhur, Bhatinda, Kharar and Kalyan, it is of high degree (Fig. 73). All the figures have lion type chest with sharp angles and canonical proportions. The attending figures in the image from Majhur (Fig. 70) are rendered in the low degree of craftsmanship. There are various figures in a single composition, and one can notice sometimes a discreet ascription of these attributes on some figures while others betray the burden of

superfluity. The images from Bhatinda are in *marvel-stone* which is not available in that area. The execution of the image is perfect and graceful. The image is carved with elaborate details of all the animals and human figures. The style represents the medieval trend. Either the image or the stone appears to have been transported from some other centre.¹⁴

5. MISCELLANEOUS SCULPTURES

Stylistically the medieval Punjab sculpture represents some characteristics which show marked references from those of the proceeding centuries. They show the flattened treatment of the form, but do not discard the roundity of the volume altogether. Expressions of the form show a deviation from the earlier trends.

The lines and contours of the door jamb from Samana are sharper, harder and also to some extent virile. The decoration panel from Dholbaha (Fig. 93) has flowing lines with soft contours. There is no other from where the general images have been discovered. The Dholbaha represents the Kala-Makara ornaments and animal fights in the different panels.

Now is the time, to turn towards other regions of medieval India to make a complete comparative study of the medieval Punjab. In this, our study will be limited to the headgears and ornamentation only.¹⁵

VISHNU

The images of Vishnu from the Punjab (Fig. 11) wear the elongated and circular *kiritimukuta* elaborated in the detailed design of the Kala-Makara and headed males. They almost cover the width of the head: The headgears-of Gujarat (Sket. 9). East India (Sket 8) Khajuraho (Sket 10) have some familiarity with one another and do not have visual resemblance with the Punjab headgears. The headgears from Haryana (Sket 4) endorse the specific style of Mukuta available in the Punjab.

The ornaments of Vishnu images from Punjab have some similarities among themselves (Sket 11, 15, and 17). The ornaments of Vishnu from East India (Sket 18). Gujarat (Sket 19) Khajuraho

(Sket 20) and Haryana (Sket 14) can easily be seen and compared since they do not possess the similarities in design.

SHIVA

The headgear is Shiva images in Punjab Dholbaha (Sket 25), Ghanauli (Sket 22) and from Sultanpur Lodhi (Sket 26) do not resemble the headgear from other regions of India-Khajuraho (Sket 32) Western India (Sket 31), Early Chola (Sket 35) Gujarat-partihara (Sket 34) and Early western Chalukya (Sket 33). The Jata-mukuta of Shiva from Haryana (Sket 30) appears to be executed in the style of the Punjab sculptures.¹⁶

The ornaments of medieval sculptures of Shiva from Early Chola (Sket 35), Gujarat-Partihara (Sket 34), Western art (Sket 31) and Khajuraho (Sket 32) have more elaborate jewellery than that of the Punjab images (Sket 37, 38 and 40 and 41).

GANPATI

The Mukutas of the Ganesha are more decorated in the other regions than that of Punjab. The images of headgears-Early Chola (Sket St 49) Western Chalukya (Sket 47) Eastern Ganga (Sket 48) and Pinjora (Haryana) (Sket 50) can easily be compared with images of Dholbaha (Punjab) Sket. 43.¹⁷

The twisted trunks of the above mentioned sculptures can be observed for the comparative study. Both the studies, reveal the differences in decoration and in carving of the images. It is clear from the comparison that in the region of the Punjab Ganesha was a less popular deity.

VISHNU NARSIMHA AVTAR

There is no headgear and ornamentation in the images of Narsimha Avtar found from Punjab-Dholbaha (Sket 52) where the image from Chalukya (Sket 54) and Chola (Sket 53) are wearing the elaborate Mukuta and jewellery. In the image (Sket 52) from Dholbaha, there is an expression of the powers wasted in the image. The Punjab images have their own style and way of representation.

GODDESS

The elaborate headgears of the Uma, Durga and Gaja Lakshmi make an interesting comparative study of the North-eastern region—Uma Dholbaha (Sket 78), Uma Majhur (Sket 75) Uma Agroha (Haryana) (Sket 36), Uma Haryana (Sket 70) and Uma from Western Art (Sket 67) Gaja Lakshmi Dholbaha (Sket 74) and Durga Dholbaha (Sket 77) are depicting the various regional influences under which the independent styles of these regions evolved.¹⁸

The ornaments in Dholbaha images (Sket 81) Majhur images (Sket 80) Haryana (Sket 66) and Western India (Sket 67). They all are executed in their own regional style. The ornaments—jewellery and necklaces are different in style and in carving. There is a similarity in the western Indian ornaments.

The parallel and contrast of the above headgears and ornaments have established the fact that in the medieval Punjab from eighth to thirteen century A.D. there was a regional representation of the form influenced by the local folk lore. Dr. Radhakamal Mukerjee rightly observes, "Region, race and tradition are the collective determinants of art, and it is not easy to isolate the influence of each single factor on art product of particular country or people."¹¹

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CHAPTER 5

Synthesis

An overview of the entire Punjab sculpture reveals that there flourished a distinct school of sculpture in the medieval Punjab right from ancient lineage to the twelfth century AD.¹ Two sources have been dominant-Kushan art of Mathura and Gupta art. Gurjar-Pratihara style is also visible at some places.

Political uncertainty and military invasion from West and North always left the people in a state of confusion and fear. Nothing was stable and certain hordes of foreign invaders came and destroyed² temples as well as the sculptures belonging to different deities. Cultural integrity was at stake to some extent.³

However, the Punjab gave birth to sculpture of Dholbaha and Sanghol. Most of the influences were brought either from Kushan (Taxila, Peshwar) and Kushan Mathura as well as Gupta Art definitely impressed the craftsmen of Punjab.

It is clear from the remains that it was religious centre all through of Buddhism and Jainism which flourished side by side with Hinduism in Punjab?

Punjab has been the pioneer from the dawn of civilization, i.e. Indus Valley Civilisation, hence, the birth of an individual medieval school of cultural art is a matter of pride for the art historians and the people of the land alike.

The most distinctive development that took place during the medieval period is the growth of Indian temple architectural styles. The sculptural art, "did not lose importance it rather got a fresh lease of life in the shelter of the temple walls and the sanctum cella"⁵. The cult images with their acolytes are the most important sculptural types. Their representation now follow canonical prescriptions of iconography and iconometry as laid down in a number of texts of *Shilpashastra* composed during the period"⁶.

Even in the absence of architectural buildings, we can draw the inference that sculptural art was primarily a religious art which was a part and parcel of the architectural design of the temple. It is not the cult images alone that have well established types, but other figures also conform to more or less standardised types within each art centre of the Punjab.

The preceding chapter will enable us to have a comprehensive idea of the medieval sculpture of Punjab. It is intended to discover the medieval school of sculpture in Punjab.

A study of the different stylistic similarities in delineating the thought and the content (Fig. 1 & 2) reveals to us that the present Punjab had some links with the central India and Kashmir through the different trade routes (Map-2).

An attempt has been made to discover and to establish that the different centres of sculptures in the medieval Punjab (Map-3). With a general affinity for each other, derived from the Gupta as well as Gurjar Partihara Art. One can immediately relate many aspects of the Punjab medieval sculpture with those of the Western India and Central India.

The study of headgears of the cult images and their ornaments has revealed the view that sculpture in the Punjab occupied a special status. The ornaments are especially studded with costly pearls and diamonds behaving the status of the images. The head-gears of Vishnu, the Principal deity of the period have no parallel in the quality and style of *mukuta*.

Hence on the basis of the sculptural wealth quality, style form and composition, the Punjab School of medieval sculpture is

considered among the provincial centres of Indian sculpture. It has to be appreciated as the logical movement that is continuous with an artistic tradition, not in terms of an ambiguous notion of 'Progress'. Thus one thing is abundantly clear, and we conclude with this assertion that like the unfolding pattern of a flower which is contained in the flower itself, the distinctive and the unique school of sculpture which existed in the medieval Punjab, too is inextricably a part of the pattern which started unfolding itself in the Gupta period. With the passage of time, towards the 9th and the 10th A.D., the style had already manifested itself and the glimmer and charm of the sculpture spread all over and retained its original glory.

Hence finally having gone through the origin and various stages of development of Punjab sculptures it is established that there flourished a definitive school of sculpture carrying various branches of Hindus and Jains, and Buddhism bearing various streams of forms and styles from different part of India. As one agrees that no style of art is absolutely original in itself. Some times it absorbs foreign influences, and some times, it influences other as in the case of Kushan Art of Mathura which has profusely influenced the sculpture at Sanghol (Distt. Ludhiana) also there is a clear-cut impact of Gurjura pratihara and Gupta style in Punjab. However, it radiates its own beauty and fragrance everywhere.

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Fig. 1



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Fig. 6



Fig. 7



Fig. 8



Fig. 10



Fig. 9



Fig. 11



Fig. 12



Fig. 13



Fig. 14



Fig. 15



Fig. 16



Fig. 17



Fig. 18



Fig. 19



Fig. 20



Fig. 21



Fig. 22



Fig. 23



Fig. 24



Fig. 25



Fig. 26



Fig. 27



Fig. 28



Fig. 29



Fig. 30



Fig. 31



Fig. 32



Fig. 33



Fig. 34



Fig. 35



Fig. 36



Fig. 37



Fig. 38



Fig. 39



Fig. 40



Fig. 41



Fig. 42



Fig. 43



Fig. 44



Fig. 45



Fig. 46



Fig. 47



Fig. 48



Fig. 49



Fig. 50



Fig. 51



Fig. 52



Fig. 53



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Fig. 56



Fig. 57



Fig. 58



Fig. 59



Fig. 60



Fig. 61



Fig. 62



Fig. 63



Fig. 64



Fig. 65



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Fig. 67



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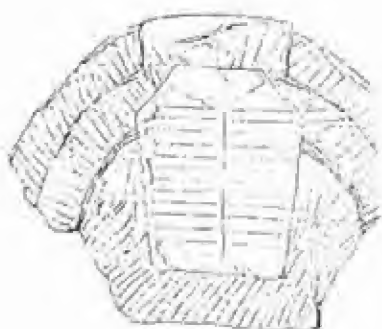


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Fig. 82



Fig. 83



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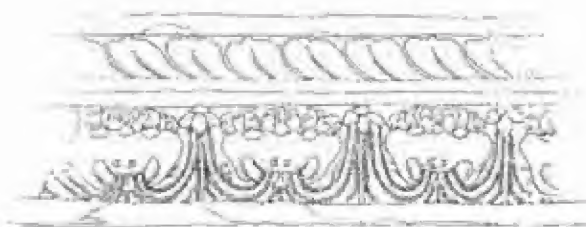


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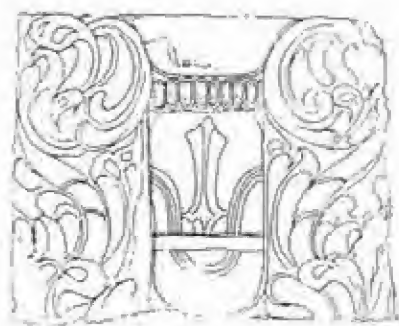


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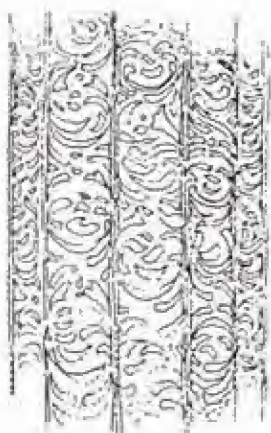


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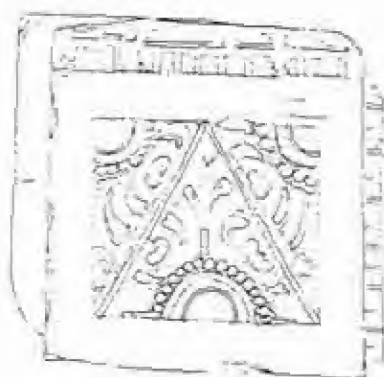


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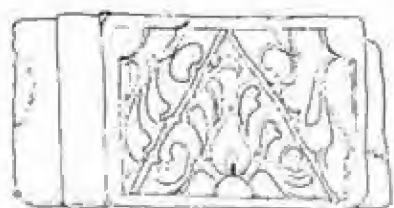


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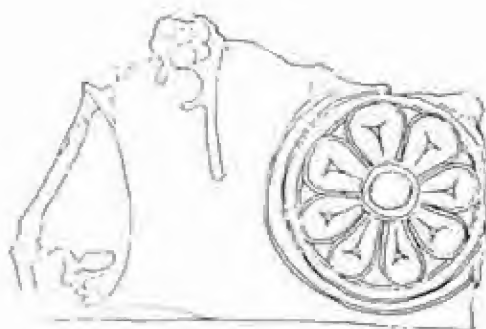


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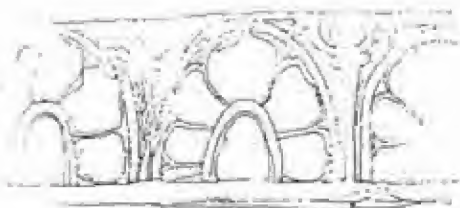


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Fig. 108



Fig. 109



Fig. 119



Fig. 120



Fig. 121



Fig. 122



Fig. 123



Fig. 124



Fig. 125



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Fig. 129



Fig. 130



Fig. 131



Fig. 132



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Fig. 134



Fig. 135



Fig. 136



Fig. 137



Fig. 138



Fig. 139



Fig. 140



Fig. 141



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Fig. 143



Fig. 144



Fig. 145



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Fig. 147



Fig. 148



Fig. 149



Fig. 150



Fig. 151



Fig. 152



Fig. 153



Fig. 154



Fig. 155



Fig. 156



Fig. 157



Fig. 158



Fig. 159



Fig. 160



Fig. 161



Fig. 162



Fig. 163



Fig. 164



Fig. 165



Fig. 166



Fig. 167



Fig. 168



Fig. 169



Fig. 170



Fig. 171



Fig. 172



Fig. 173



Fig. 174



Fig. 175



Fig. 176



Fig. 177



Fig. 178



Fig. 179



Fig. 180



Fig. 181



Fig. 182

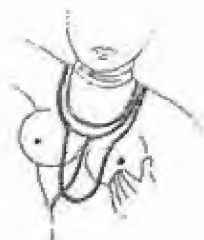


Fig. 183



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